

ETIQUETTE

“The Blue Book of Social Usage”

EMILY POST

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ETIQUETTE



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A BRIDE'S BOUQUET

"THE RADIANCE OF A TRULY HAPPY BRIDE IS SO BEAUTIFYING THAT EVEN A PLAIN GIRL IS MADE PRETTY, AND A PRETTY ONE, DIVINE."

ETIQUETTE

“The Blue Book of Social Usage”

BY EMILY POST

(MRS. PRICE POST)

*Author of “Parade,” “Purple and Fine Linen,” “The Title Market,” “Woven
in the Tapestry,” “The Flight of a Moth,” “Letters
of a Worldly Godmother,” etc., etc.*

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NEW AND ENLARGED EDITION



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TO YOU MY FRIENDS
WHOSE IDENTITY IN THESE PAGES
IS VEILED IN FICTIONAL DISGUISE
I DEDICATE THIS BOOK

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INTRODUCTION

MANNERS AND MORALS

BY RICHARD DUFFY

Many who scoff at a book of etiquette would be shocked to hear the least expression of levity touching the Ten Commandments. But the Commandments do not always prevent such virtuous scoffers from dealings with their neighbor of which no gentleman could be capable and retain his claim to the title. Though it may require ingenuity to reconcile their actions with the Decalogue—the ingenuity is always forthcoming. There is no intention in this remark to intimate that there is any higher rule of life than the Ten Commandments; only it is illuminating as showing the relationship between manners and morals, which is too often overlooked. The polished gentleman of sentimental fiction has so long served as the type of smooth and conscienceless depravity that urbanity of demeanor inspires distrust in ruder minds. On the other hand, the blunt, unpolished hero of melodrama and romantic fiction has lifted brusqueness and pushfulness to a pedestal not wholly merited. Consequently, the kinship between conduct that keeps us within the law and conduct that makes civilized life worthy to be called such, deserves to be noted with emphasis. The Chinese sage, Confucius, could not tolerate the suggestion that virtue is in itself enough without politeness, for he viewed them as inseparable and “saw courtesies as coming from the heart,” maintaining that “when they are practised with all the heart, a moral elevation ensues.”

People who ridicule etiquette as a mass of trivial and arbitrary conventions, “extremely troublesome to those who practise them and insupportable to everybody else,” seem to forget the long, slow progress of social intercourse in the upward climb of man from the primeval state. Conventions were established from the first to regulate the rights of the individual and the

tribe. They were and are the rules of the game of life and must be followed if we would "play the game." Ages before man felt the need of remedies for indigestion, he ate his food solitary and furtive in some corner, hoping he would not be espied by any stronger and hungrier fellow. It was a long, long time before the habit of eating in common was acquired; and it is obvious that the practise could not have been taken up with safety until the individuals of the race knew enough about one another and about the food resources to be sure that there was food sufficient for all. When eating in common became the vogue, table manners made their appearance and they have been waging an uphill struggle ever since. The custom of raising the hat when meeting an acquaintance derives from the old rule that friendly knights in accosting each other should raise the visor for mutual recognition in amity. In the knightly years, it must be remembered, it was important to know whether one was meeting friend or foe. Meeting a foe meant fighting on the spot. Thus, it is evident that the conventions of courtesy not only tend to make the wheels of life run more smoothly, but also act as safeguards in human relationship.

Nevertheless, to some the very word etiquette is an irritant. It implies a great pother about trifles, these conscientious objectors assure us, and trifles are unimportant. Trifles are unimportant, it is true, but then life is made up of trifles. To those who dislike the word, it suggests all that is finical and superfluous. It means a garish embroidery on the big scheme of life; a clog on the forward march of a strong and courageous nation. To such as these, the words etiquette and politeness connote weakness and timidity. Their notion of a really polite man is a dancing master or a man milliner. They were always willing to admit that the French were the politest nation in Europe and equally ready to assert that the French were the weakest and least valorous, until the war opened their eyes in amazement. Yet, that manners and fighting can go hand in hand appears in the following anecdote:

In the midst of the war, some French soldiers and some non-French of the Allied forces were receiving their rations in a village back of the lines. The non-French fighters belonged to an Army that supplied rations plentifully. They grabbed their allotments and stood about while hastily eating, uninterrupted

by conversation or other concern. The French soldiers took their very meager portions of food, improvised a kind of table on the top of a flat rock, and having laid out the rations, including the small quantity of wine that formed part of the repast, sat down in comfort and began their meal amid a chatter of talk. One of the non-French soldiers, all of whom had finished their large supply of food before the French had begun eating, asked sarcastically: "Why do you fellows make such a lot of fuss over the little bit of grub they give you to eat?" The Frenchman replied in a tone of polite instruction: "Well, we are making war for civilization, are we not? Very well, we are. Therefore, we eat in a civilized way."

To the French we owe the word *etiquette*, and, according to one of many legends on the subject, it is amusing to discover its origin in the commonplace familiar warning—"Keep off the grass." One story, which is as good as any other, runs as follows: It happened in the reign of a great French king, when certain magnificent gardens were being laid out, that the master gardener, an old Scotsman, was sorely tried because his newly seeded lawns were continually trampled upon. To keep trespassers off, he put up warning signs or tickets—*etiquettes*—on which was indicated the path along which to pass. But the courtiers paid no attention to these directions and so the determined Scot complained to the King in such convincing manner that His Majesty issued an edict commanding everyone at Court to "keep within the *etiquettes*." Gradually the term came to cover all the rules for correct demeanor and deportment in court circles; and thus through the centuries it has grown into use to describe the conventions sanctioned for the purpose of smoothing personal contacts and developing tact and good manners in social intercourse. With the decline of feudal courts and the rise of empires of industry, much of the ceremony of life was discarded for plain and less formal dealing. Trousers and coats supplanted doublets and hose, and the change in costume was not more extreme than the change in social ideas. The court ceased to be the arbiter of manners, though the aristocracy of the land remained the high exemplar of good breeding.

Even so courtly and materialistic a mind as Lord Chesterfield's acknowledged a connection between manners and morality, of which latter the courts of Europe seemed so sparing. In one of the famous "Letters to His Son" he writes: "Moral vir-

tues are the foundation of society in general, and of friendship in particular; but attentions, manners, and graces, both adorn and strengthen them." Again he says: "Great merit, or great failings, will make you respected or despised; but trifles, little attentions, mere nothings, either done or reflected, will make you either liked or disliked, in the general run of the world." For all the wisdom and brilliancy of his worldly knowledge, perhaps no other writer has done so much to bring disrepute on the "manners and graces" as Lord Chesterfield, and this, it is charged, because he debased them so heavily by considering them merely as the machinery of a successful career. To the moralists, the fact that the moral standards of society in Lord Chesterfield's day were very different from those of the present era rather adds to the odium that has become associated with his attitude. His severest critics, however, do concede that he is candid and outspoken, and many admit that his social strategy is widely practised even in these days.

But the aims of the world in which he moved were routed by the onrush of the ideals of democratic equality, fraternity, and liberty. With the prosperity of the newer shibboleths, the old-time notion of aristocracy, gentility, and high breeding became more and more a curio to be framed suitably in gold and kept in the glass case of an art museum. The crashing advance of the industrial age of gold thrust all courts and their sinuous graces aside for the unmistakable ledger balance of the counting-house. This new order of things had been a long time in process, when, in the first year of this century, a distinguished English social historian, the late The Right Honorable G. W. E. Russell, wrote: "Probably in all ages of history men have liked money, but a hundred years ago they did not talk about it in society. . . . Birth, breeding, rank, accomplishments, eminence in literature, eminence in art, eminence in public service—all these things still count for something in society. But when combined they are only as the dust of the balance when weighed against the all-prevalent power of money. The worship of the Golden Calf is the characteristic cult of modern society." In the Elizabethan Age of mighty glory, three hundred years before this was said, Ben Jonson had railed against money as "a thin membrane of honor," groaning: "How hath all true reputation fallen since money began to have any!" Now the very fact that the debasing effect of money on the social organism has been so constantly

reprehended, from Scriptural days onward, proves the instinctive yearning of mankind for a system of life regulated by good taste, high intelligence and sound affections. But, it remains true that, in the succession of great commercial epochs, coincident with the progress of modern science and invention, *almost* everything can be bought and sold, and so *almost* everything is rated by the standard of money.

Yet, this standard is precisely not the ultimate test of the Christianity on which we have been pluming ourselves through the centuries. Still, no one can get along without money; and few of us get along very well with what we have. At least we think so—because everybody else seems to think that way. We Americans are members of the nation which, materially, is the richest, most prosperous and most promising in the world. This idea is dinned into our heads continually by foreign observers, and publicly we “own the soft impeachment.” Privately, each individual American seems driven with the decision that he must live up to the general conception of the nation as a whole. And he does, but in less strenuous moments he might profitably ponder the counsel of Gladstone to his countrymen: “Let us respect the ancient manners and recollect that, if the true soul of chivalry has died among us, with it all that is good in society has died. Let us cherish a sober mind; take for granted that in our best performances there are latent many errors which in their own time will come to light.”

America, too, has her ancient manners to remember and respect; but, in the rapid assimilation of new peoples into her economic and social organism, more pressing concerns take up nearly all her time. The perfection of manners by intensive cultivation of good taste, some believe, would be the greatest aid possible to the moralists who, every twenty-five years or so, are alarmed over the decadence of the younger generation. Good taste may not make men or women really virtuous, but it will often save them from what theologians call “occasions of sin.” We may note, too, that grossness in manners forms a large proportion of the offenses that fanatical reformers foam about. Besides grossness, there is also the meaner selfishness. Selfishness is at the polar remove from the worldly manners of the old school, according to which, as Pusey expressed it, others were preferred to self, pain was given to no one, no one was neglected, deference was shown to the weak and the aged, and

unconscious courtesy extended to all inferiors. Such was the "beauty" of the old manners, which consisted in "acting upon Christian principle, and if in any case it became soulless, as apart from Christianity, the beautiful form was there, into which the real life might re-enter."

As a study of all that is admirable in American manners, and as a guide to behavior in the simplest as well as the most complex requirements of life day by day, whether we are at home or away from it, there can be no happier choice than the present volume. It is conceived in the belief that etiquette in its broader sense means the technique of human conduct under all circumstances in life. Yet all minutiae of correct manners are included and no detail is too small to be explained, from the selection of a visiting card to the mystery of eating corn on the cob. Matters of clothes for men and women are treated with the same fullness of information and accuracy of taste as are questions of the furnishing of their houses and the training of their minds to social intercourse. But there is no exaggeration of the minor details at the expense of the more important spirit of personal conduct and attitude of mind. To dwell on formal trivialities, the author holds, is like "measuring the letters of the sign-boards by the roadside instead of profiting by the directions they offer." She would have us know also that "it is not the people who make small technical mistakes or even blunders, who are barred from the paths of good society, but those of sham and pretense whose veneered vulgarity at every step tramples the flowers in the gardens of cultivation." To her mind, no matter what one's position or means, the structure of etiquette is comparable to that of a house, of which the foundation is ethics and the rest good taste, correct speech, quiet, unassuming behavior, and a proper pride of dignity.

To such as entertain the mistaken notion that politeness implies all give and little or no return, it is well to recall Coleridge's definition of a gentleman: "We feel the gentlemanly character present with us," he said, "whenever, under all circumstances of social intercourse, the trivial, not less than the important, through the whole detail of his manners and deportment, and with the ease of a habit, a person shows respect to others in such a way as at the same time implies, in his own feelings, and habitually, an assured anticipation of reciprocal respect from them to himself. In short, the gentlemanly char-

acter arises out of the feeling of equality acting as a habit, yet flexible to the varieties of rank, and modified without being disturbed or superseded by them." Definitions of a gentleman are numerous, and some of them famous; but we do not find such copiousness for choice in definitions of a lady. Perhaps it has been understood all along that the admirable and just characteristics of a gentleman should of necessity be those also of a lady, with the charm of womanhood combined. And, in these days, with the added responsibility of the vote.

Besides the significance of this volume as an indubitable authority on manners, it should be pointed out that as a social document, it is without precedent in American literature. In order that we may better realize the behavior and environment of well-bred people, the distinguished author has introduced actual persons and places in fictional guise. They are the persons and the places of her own world; and whether we can or cannot penetrate the incognito of the Worldlys, the Gildings, the Kindharts, the Oldnames, and the others, is of no importance. Fictionally, they are real enough for us to be interested and instructed in their way of living. That they happen to move in what is known as Society is incidental, for, as the author declares at the very outset: "Best Society is not a fellowship of the wealthy, nor does it seek to exclude those who are not of exalted birth; but it is an association of gentlefolk, of which good form in speech, charm of manner, knowledge of the social amenities, and instinctive consideration for the feelings of others, are the credentials by which society the world over recognizes its chosen members."

The immediate fact is that the characters of this book are thoroughbred Americans, representative of various sections of the country and free from the slightest tinge of snobbery. Not all of them are even well-to-do, and their devices of economy in household outlay, dress and entertainment are a revelation in the science of ways and means. There are parents, children, relatives and friends all passing before us in the pageant of life from the cradle to the grave. No circumstance or situation is overlooked in this panorama, and the spectator has beside him a cicerone in the person of the author who clears every doubt and answers every question. In course, the conviction grows upon him that etiquette is no flummery of poseurs "aping the manners of their betters," nor a code of snobs, who divide their time

between licking the boots of those above them and kicking at those below, but a system of rules of conduct based on respect of self coupled with respect of others. Meanwhile, to guard against conceit in his new knowledge, he may at odd moments recall Ben Jonson's lines:

“Nor stand so much on your gentility,
Which is an airy, and mere borrowed thing,
From dead men's dust, and bones: And none of yours,
Except you make, or hold it.”

ETIQUETTE

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CHAPTER I

WHAT IS BEST SOCIETY?

“Society” is an ambiguous term; it may mean much or nothing. Every human being—unless dwelling alone in a cave—is a member of society of one sort or another, and therefore it is well to define what is to be understood by the term “Best Society” and why its authority is recognized. Best Society abroad is always the oldest aristocracy; composed not so much of persons of title, which may be new, as of those families and communities which have for the longest period of time known highest cultivation. Our own Best Society is represented by social groups which have had, since this is America, widest rather than longest association with old world cultivation. Cultivation is always the basic attribute of Best Society, much as we hear in this country of an “Aristocracy of wealth.”

To the general public a long purse is synonymous with high position—a theory dear to the heart of the sensational press and eagerly fostered in the preposterous social functions of the screen drama. It is true that Best Society is comparatively rich; it is true that the hostess of great wealth, who constantly and lavishly entertains, will shine, at least to the readers of the press, more brilliantly than her less affluent sister. Yet the latter, through her quality of birth, her poise, her inimitable distinction, is often the jewel of deeper water in the social crown of her time.

The most advertised commodity is not always intrinsically the best, but is sometimes merely the product of a company with plenty of money to spend on advertising. In the same way, money brings certain people before the public. Sometimes they

are persons of "quality," but quite as often the so-called "society leaders" featured in the public press do not belong to good society at all, in spite of their many published photographs and the energy of their press-agents. Or possibly they do belong to "smart" society; but if too much advertised, instead of being the "queens" they seem, they might more accurately be classified as the court jesters of to-day.

THE IMITATION AND THE GENUINE

New York, more than any city in the world, unless it be Paris, loves to be amused, thrilled and surprised all at the same time; and will accept with outstretched hand any one who can perform this astounding feat. Do not underestimate the ability that can achieve it: a scintillating wit, an arresting originality, a talent for entertaining that amounts to genius, and gold poured literally like rain, are the least requirements.

Puritan America on the other hand demanding, as a ticket of admission to her Best Society, the qualifications of birth, manners and cultivation, clasps her hands tight across her slim trim waist and announces severely that New York's "Best" is, in her opinion, very "bad" indeed. But this is because Puritan America, as well as the general public, mistakes the jester for the queen.

As a matter of fact, Best Society is not at all like a court with an especial queen or king, nor is it confined to any one place or group, but might better be described as an unlimited brotherhood which spreads over the entire surface of the globe, the members of which are invariably people of cultivation and worldly knowledge, who have not only perfect manners but a perfect manner. Manners are made up of trivialities of deportment which can be easily learned if one does not happen to know them; manner is personality—the outward manifestation of one's innate character and attitude toward life. A gentleman, for instance, will never be ostentatious or overbearing any more than he will ever be servile, because these attributes never animate the impulses of a well-bred person. A man whose manners suggest the grotesque is invariably a person of imitation rather than of real position.

Etiquette must, if it is to be of more than trifling use, include ethics as well as manners. Certainly what one is, is of far

greater importance than what one appears to be. A knowledge of etiquette is of course essential to one's decent behavior, just as clothing is essential to one's decent appearance; and precisely as one wears the latter without being self-conscious of having on shoes and perhaps gloves, one who has good manners is equally unself-conscious in the observance of etiquette, the precepts of which must be so thoroughly absorbed as to make their observance a matter of instinct rather than of conscious obedience.

Thus, Best Society is not a fellowship of the wealthy, nor does it seek to exclude those who are not of exalted birth; but it *is* an association of gentle-folk, of which good form in speech, charm of manner, knowledge of the social amenities, and instinctive consideration for the feelings of others, are the credentials by which society the world over recognizes its chosen members.

CHAPTER II

INTRODUCTIONS

The word "present" is preferable on formal occasions to the word "introduce." On informal occasions neither word is expressed, though understood, as will be shown below. The correct formal introduction is:

"Mr. Distinguished, may I present Mr. Young?" or
"Mrs. Young, may I present Professor Gray?"

The younger person is always presented to the older or more distinguished, but a gentleman is always presented to a lady, even though he is an old gentleman of great distinction and the lady a mere slip of a girl.

No woman is ever presented to a man, except to the President of the United States, a Royal personage, or on occasions a dignitary of the church. The correct introduction of either a man or woman:

To the President:

"Mr. President, I have the honor to present Mrs. Jones, of Chicago."

(Mrs. Jones bows deeply. If the President offers his hand, Mrs. Jones gives him hers.)

To a king or queen:

Much formality of presenting names on lists is gone through beforehand; at the actual presentation an "accepted" name is repeated from one functionary to another and nothing is said to the king or queen except "Mrs. Jones."

Mrs. Jones bows and, if the king offers to shake hands, Mrs. Jones bows again deeply as she gives him hers.

To a cardinal the form is:

“Your Eminence, may I present Mrs. Jones?”

A non-Catholic behaves exactly as to a king, but a Roman Catholic drops on the right knee, places the right hand palm down under the cardinal's extended hand and kisses the cardinal's ring.

A woman is always presented to archbishops and monsignori, and it is not incorrect to present her to a priest.

But a foreign ambassador is presented,—“Your Excellency, may I present you to Mrs. Jones?”

Very few people in polite society are introduced by their formal titles. A hostess says, “Mrs. Jones, may I present the Duke of Overthere?” or “Lord Blank?”; never “his Grace” or “his Lordship.” The Honorable is merely Mr. Lordson, or Mr. Holdoffice. A doctor, a judge, a bishop, are addressed and introduced by their titles. The Protestant clergy are usually Mister unless they hold the title of Doctor, or Dean, or Canon, in which case the surname is added: “Dean Wood,” “Doctor Starr,” “Canon Cope.” A Catholic priest is “Father Kelly.” To call him Mister is an inexcusable offense. An introduction to a Catholic archbishop, “Your Grace, may I present ———?” A senator is always introduced as “Senator Davis,” whether he is still in office or not. But the President of the United States, once he is out of office, is merely “Mr.” and not “Ex-President.”

THE PREVAILING INTRODUCTION AND INFLECTION

In the briefer form of introduction commonly used,

“Mrs. Worldly, Mrs. Norman,”

if the two names are said in the same tone of voice it is not apparent who is introduced to whom; but by accentuating the more important person's name, it can be made as clear as though the words “May I present” had been used.

The more important name is said with a slightly rising inflection, the secondary as a mere statement of fact. For instance, suppose you say, “Are you there?” and then “It is

raining!" Use the same inflection exactly and say, "Mrs. Worldly?"—"Mrs. Younger!"

"Are you there?—It is raining!"

"Mrs. Worldly?—Mrs. Younger!"

As a matter of fact, unless one is very much the younger, in introducing two ladies to each other or one gentleman to another, no distinction is made. "Mrs. Smith, Mrs. Norman." "Mr. Brown, Mr. Green." The inflection is

"I think—it's going to rain!"

"Mrs. Smith—Mrs. Norman!"

A man is also often introduced, "Mrs. Worldly? Mr. Norman!" But to a very distinguished man, a mother would say:

"Mr. Edison—My daughter, Mary!"

To a young man, however, she should say, "Mr. Struthers, have you met my daughter?" If the daughter is married, she should add, "My daughter, Mrs. Smartlington." The daughter's name is omitted because it is extremely bad taste—except in the South—to call her daughter "Miss Mary" to any one but a servant, and on the other hand she should not present a young man to "Mary." The young man can easily find out her name afterward.

OTHER FORMS OF INTRODUCTION

Other permissible forms of introduction are:

"Mrs. Jones, do you know Mrs. Norman?"

or,

"Mrs. Jones, you know Mrs. Robinson, don't you?" (On no account say "Do you not?" Best Society always says, "Don't you?")

or,

"Mrs. Robinson, have you met Mrs. Jones?"

or,

"Mrs. Jones, do you know my mother?"

or,

"This is my daughter Ellen, Mrs. Jones."

These are all good form, whether gentlemen are introduced to ladies, ladies to ladies, or gentlemen to gentlemen. In introducing a gentleman to a lady, you may ask Mr. Smith if he has met Mrs. Jones, but you must *not* ask Mrs. Jones if she has met Mr. Smith!

It makes not the least difference whether those introduced happen to be married or single. A married man is introduced to a single girl, a young married woman is introduced to an older spinster.

FORMS OF INTRODUCTIONS TO AVOID

Do *not* say: "Mr. Jones, shake hands with Mr. Smith," or "Mrs. Jones, I want to make you acquainted with Mrs. Smith." Never say "make you acquainted with," and do not, in introducing one person to another, call one of them "my friend." You can say "my aunt," or "my sister," or "my cousin"—but to pick out a particular person as "my friend" is bad manners, for it implies Mrs. Smith is "my friend and you are a stranger."

To two of your friends you may very properly say, "Mrs. Smith, I want you to meet Mrs. Jones." But under no circumstances whatsoever should one say "Mrs. Smith, meet Mrs. Jones."

Do not repeat "Mrs. Jones? Mrs. Smith! Mrs. Smith? Mrs. Jones!" To say each name once is quite enough. Repetitions are always annoying.

Most people of good taste very much dislike being asked their names. To say "What is your name?" is always abrupt and unflattering. If you want to know with whom you have been talking, you can generally find a third person later and ask, "Who was the lady with the grey feather in her hat?" The next time you see her you can say, "How do you do, Mrs. ——?" (calling her by name).

The introduction of a member of your family to such an intimate friend as might almost equally be considered "family," is naturally spontaneous and informal. "Mary dear, this is Mrs. Norman," and then half aside, "*Mabel* Norman,—my *sister*, Mary."

Never introduce your husband to a social equal as "Mr. Brown." Call him "John" or "my husband." Your husband

should introduce his employés to "Mrs. Brown," but his social acquaintances to "my wife."

When introducing those whom she herself calls by their first names to her mother or father, a young girl omits the Miss or Mr.: "Mollie Norman and Tom Jones, Mother." If, however, they are not "Mollie" and "Tom" to her, she says, "Miss Norman, my mother."

Young people among themselves are very informal, and say more or less what impulse dictates. "Mary, you know Tom Jones, don't you?" And then to Jones, Mary is "Miss Smith." A boy is of course always introduced to a girl.

When introducing a stranger to a group of intimate friends a young hostess very likely says: "Bill Neighbor (or Mary Smith), everybody," if Bill or Mary is to be admitted to the group on "friendship" terms. But if they are to be kept "outsiders" she introduces them as "Mr. Neighbor" or "Miss Smith" and is as formal as her mother could possibly be.

WHEN TO SHAKE HANDS

When gentlemen are introduced to each other they always shake hands.

When a gentleman is introduced to a lady, she generally merely smiles, bows slightly, and says: "How do you do!" Strictly speaking, it is her place to offer her hand or not, as she chooses; but if he puts out his hand she of course gives him hers. Nothing could be more ill-bred than to treat curtly any overture made in spontaneous friendliness.

Those who have been drawn into a conversation do not usually shake hands on parting. But there is no fixed rule. One is more apt to shake hands with some one whom one finds sympathetic than with one who is the contrary.

Nearly all rules of etiquette are elastic, and none more so than those governing the acceptance or rejection of the strangers you meet.

There is a wide distance between rudeness and reserve. You can be courteously polite and at the same time extremely aloof to some one who does not appeal to you, or you can be welcomingly friendly to another whom you like on sight. Individual temperament should also be taken into consideration; one person is naturally austere, another genial. The latter

shakes hands far more often than the former. As already said, it is unforgivably rude to refuse a proffered hand, but it is rarely necessary to offer your hand if you prefer not to.

At times a few words of explanation make the introduction of a stranger smoothly pleasant. "Mrs. Worldly! Miss Jenkins—her pen-name is Grace Gotham." Or "Mr. Neighbor, I want you to meet Mr. Dusting—he has just returned from Egypt, where he's been searching for buried Pharaohs."

But this can be very much overdone, and the hostess who habitually exploits her friends as though she were the barker at a side-show is a bore no less than a pest.

WHAT TO SAY WHEN INTRODUCED

Best Society has only one phrase in acknowledgment of an introduction: "How do you do?" It literally accepts no other. When Mr. Bachelor says, "Mrs. Worldly, may I present Mr. Struthers?" Mrs. Worldly says, "How do you do?" Struthers bows, and says nothing. To sweetly echo "Mr. Struthers?" with a rising inflection on "—thers?" is *not* good form. Saccharine chirpings should be classed with crooked little fingers, high hand-shaking and other affectations. All affectations are bad form.

Persons of position do not say "Charmed," or "Pleased to meet you," etc., but often the first remark is the beginning of a conversation. For instance: Young Struthers is presented to Mrs. Worldly. She smiles and perhaps says, "I hear that you are going to be in New York all winter?" Struthers answers, "Yes, I am at the Columbia Law School," etc., or since he is much younger than she, he might answer, "Yes, Mrs. Worldly," especially if his answer would otherwise be a curt yes or no. Otherwise he does not continue repeating her name.

The one occasion when something more than "How do you do?" is necessary is when a friend brings a stranger to your house. The friend says, "I have brought Mrs. Blank, who is visiting us." You say to your friend, "I'm delighted you did!" Then to the stranger: "I'm very glad to see you, Mrs. Blank."

It is seldom necessary to introduce any one to the hostess. Usually she knows that the person unknown to her is the stranger who has sent her a letter of introduction, or is one for whom a

friend has asked for an invitation. She therefore greets the stranger with: "I'm very glad to see you, Mr. Brown. Your sister wrote that you expected to sail soon for your new post." Or she says anything that is friendly in showing the stranger that she knows who he is.

TAKING LEAVE OF ONE YOU HAVE JUST MET

After an introduction, when you have talked for some time to a stranger, whom you have found agreeable, and you then take leave, you say, "Good-by, I am very glad to have met you," or "Good-by, I hope I shall see you again soon"—or "some time." The other person answers, "Thank you," or perhaps adds, "I hope so, too." Usually "Thank you" is all that is necessary.

In taking leave of a group of strangers—it makes no difference whether you have been introduced or merely included in their conversation—you bow "good-by" to any who happen to be looking at you, but you do not attempt to attract the attention of those who are unaware that you are turning away.

INTRODUCING ONE PERSON TO A GROUP

This is never done on formal occasions when a great many persons are present. But at a small lunch, for instance, a hostess always introduces her guests, even though it is entirely proper for those sitting near by to talk to one another.

Let us suppose you are the hostess. Your position is not necessarily near, but it is toward the door. Mrs. King is sitting quite close to you, and also Mrs. Lawrence. Miss Robinson and Miss Brown are much farther away. Mrs. Jones enters. You go a few steps forward and shake hands with her, then stand aside, as it were, to see whether Mrs. Jones goes to speak to any one. If she apparently knows no one, you say: "Mrs. King, do you know Mrs. Jones?" Mrs. King, if she is young, rises, shakes hands with Mrs. Jones and sits down. If Mrs. King is of about the same age as Mrs. Jones, Mrs. King merely extends her hand and does not rise. Having said, "Mrs. Jones," once, you do not repeat it immediately, but turning to the other lady sitting near you, you say "Mrs. Lawrence." You can, if you choose, look across the room and

continue: "Miss Robinson, Miss Brown; Mrs. Jones!" The two bow but do not rise.

At a very big luncheon you would introduce Mrs. Jones to Mrs. King and possibly to Mrs. Lawrence, so that Mrs. Jones might have some one to talk to. But if other guests come in at this moment, Mrs. Jones finds a place for herself, and after a pause, falls naturally into conversation with those she is next to, without giving her name or asking theirs.

A friend's roof is supposed to be an introduction to those it shelters. In Best Society this is always recognized if the gathering is intimate, such as at a luncheon, dinner or house-party; but it is not accepted at a ball or reception, or any "general" entertainment. People always talk to their neighbors at table whether introduced or not. It would be a breach of etiquette not to! But those who merely speak to each other for a few moments, do not necessarily recognize each other afterwards.

NEW YORK'S BAD MANNERS

New York's bad manners are often condemned and often very deservedly. Even though the cause is carelessness rather than intentional rudeness.

It is by no means unheard of that after sitting at table next to the guest of honor, a New Yorker will meet her the next day with utter unrecognition. Not because the New Yorker means to "cut" the stranger or feels the slightest unwillingness to continue the acquaintance, but because few New Yorkers possess enthusiasm enough to make an effort to remember all the new faces they come in contact with, but allow all those who are not especially "fixed" in their attention, to drift easily out of mind and recognition. It is mortifyingly true; no one is so ignorantly indifferent to everything outside his or her own personal concern as the socially fashionable New Yorker, unless it be the Londoner! The late Theodore Roosevelt was a brilliantly shining exception. And, of course, and happily, there are other men and women like him in this. But there are also enough of the snail-in-shell variety to give color to the very just resentment that those from other and more gracious cities hold against New Yorkers.

In other communities, happily, the impulse of self-cultivation, if not the more generous ones of consideration and hos-

pitality, induces people of good breeding to try and make the effort to find out what manner of mind, or experience, or talent, a stranger has; and to remember, at least out of courtesy, any one for whose benefit a friend of theirs gave a dinner or luncheon. To fashionable New York, however, lunch was at one-thirty; at three, other things are crowding the moment—that is all.

Nearly all the people of the Atlantic Coast dislike general introductions, and present one person to another as little as possible. In the West, however, people do not feel comfortable in a room full of strangers. Whether or not to introduce them one to another, therefore, becomes not merely a question of propriety, but of consideration for local custom.

NEVER INTRODUCE UNNECESSARILY

The question as to when introductions should be made, or not made, is one of the most elusive points in the entire range of social knowledge. "Whenever necessary to bridge an awkward situation," is a definition that is exact enough, but not very helpful or clear. The hostess who allows a guest to stand, awkward and unknown, in the middle of her drawing-room is no worse than the one who pounces on every chance acquaintance and drags unwilling victims into forced recognition of each other, everywhere and on all occasions.

The question to be determined, therefore, is

WHICH ARE THE NECESSARY OCCASIONS?

First, in order of importance, is the presentation of everyone to guests of honor, whether the "guests" are distinguished strangers for whom a dinner is given, or a bride and groom, or a *débutante* being introduced to society. It is the height of rudeness for any one to go to an entertainment given in honor of some one and fail to "meet" him. (Even though one's memory is too feeble to remember him afterward!)

INTRODUCTIONS AT A DINNER

The host should see that every gentleman either knows or is presented to the lady he is to "take in" to dinner, and also, if possible, to the one who is to sit at the other side of him. If

the latter introduction is overlooked, people sitting next each other at table introduce themselves. A gentleman says, "I am Arthur Robinson." Or showing her his place card, "This is my name." Or the lady says first, "I am Mrs. Hunter Jones." And the man answers, "My name is Titherington Smith."

It is not unusual, in New York, for those placed next each other to talk without introducing themselves—particularly if each can read the name of the other on the place cards.

OTHER NECESSARY INTRODUCTIONS

Even in New York's most introductionless circles, people always introduce:

A small group of people who are to sit together anywhere.

Partners at dinner.

The guests at a house party.

Everyone at a small dinner or luncheon.

The four who are to play at the same bridge table, or fellow-players in any game.

At a dance, when an invitation has been asked for a stranger, the friend who vouched for him should personally present him to the hostess. "Mrs. Worldly, this is Mr. Robinson, whom you said I might bring." The hostess shakes hands and smiles and says: "I am very glad to see you, Mr. Robinson."

A guest in a box at the opera introduces any gentleman who comes to speak to her, to her hostess, unless the latter is engrossed in conversation with a visitor of her own, or unless other people block the distance between so that an introduction would be forced and awkward.

A newly arriving visitor in a lady's drawing-room is not introduced to another who is taking leave. Nor is an animated conversation between two persons interrupted to introduce a third. Nor is any one ever led around a room and introduced right and left. A guest of honor would have been "receiving," or at least standing near enough for the hostess to introduce those who do not know her.

If two ladies or young girls are walking together and they meet a third who stops to speak to one of them, the other walks slowly on and does not stand awkwardly by and wait for an introduction. If the third is asked by the one she knows, to join them, the sauntering friend is overtaken and an introduction

made. The third, however, must not join them unless invited to do so.

At a very large dinner, people (excepting the gentlemen and ladies who are to sit next to each other at table) are not collectively introduced. After dinner, men in the smoking room or left at table always talk to their neighbors whether they have been introduced or not, and ladies in the drawing-room do the same. But unless they meet soon again, or have found each other so agreeable that they make an effort to continue the acquaintance, they become strangers again, equally whether they were introduced or not.

Some writers on etiquette speak of "correct introductions" that carry "obligations of future acquaintance," and "incorrect introductions," that seemingly obligate one to nothing.

Degrees of introduction are utterly unknown to best society. It makes not the slightest difference so far as any one's acceptance or rejection of another is concerned how an introduction is worded or, on occasions, whether an introduction takes place at all. One person is accepted by those he comes in contact with, because he happens to be clever or sympathetic or attractive. Another is rejected by those who find him antipathetic or boring. Introductions can no more detract from the charm of the one than they can add to the unacceptability of the other.

Fashionable people in very large cities take introductions lightly; they are veritable ships that pass in the night. They show their red or green signals—which are merely polite sentences and pleasant manners—and they pass on again.

When you are introduced to some one for the second time and the first occasion was without interest and long ago, there is no reason why you should speak of the former meeting.

If some one presents you to Mrs. Smith for the second time on the same occasion, you smile and say "I have already met Mrs. Smith," but you say nothing if you have met Mrs. Smith long ago and you had no interest in each other at that time.

Most rules are elastic and contract and expand according to circumstances. You do not remind Mrs. Smith of having met her before, but on meeting again any one who was brought to your own house, or one who showed you any hospitality or courtesy, you instinctively say, "I am so glad to see you again."

**INCLUDING SOME ONE IN CONVERSATION WITHOUT
AN INTRODUCTION**

On occasions it happens that in talking to one person you want to include another in your conversation without making an introduction. For instance: suppose you are talking to a seedsman and a friend joins you in your garden. You greet your friend, and then include her by saying, "Mr. Smith is suggesting that I dig up these cannas and put in delphiniums." Whether your friend gives an opinion as to the change in color of your flower bed or not, she has been made part of your conversation.

This same maneuver of evading an introduction is also resorted to when you are not sure that an acquaintance will be agreeable to one or both of those whom an accidental circumstance has brought together.

INTRODUCTIONS UNNECESSARY

You must never introduce people to each other in public places unless you are very certain that the introduction will be agreeable to both. You cannot commit a greater social blunder than to introduce, to a person of position, some one she does not care to know, especially on shipboard, in hotels, or in other very small, rather public, communities where people are so closely thrown together that it is correspondingly difficult to avoid undesirable acquaintances who have been given the wedge of an introduction.

As said above, introductions in very large cities are unimportant. In New York, where people are meeting new faces daily, often not seeing the same one again for several years, it requires a tenacious memory to recognize those one hoped most to see again, while others are blotted out at once.

People in good society rarely ask to be introduced to each other, but if there is a good reason for knowing some one, they often introduce themselves; for instance, Mary Smith says:

"Mrs. Jones, aren't you a friend of my mother's? I am Mrs. Titherington Smith's daughter." Mrs. Jones says:

"I am so glad you spoke to me. Your mother and I have known each other since we were children!"

Or a young woman says: "Aren't you Mrs. Worldly?" Mrs. Worldly, with rather freezing politeness, says "Yes" and waits. And the stranger continues: "I think my sister Millicent Manners is a friend of yours." Mrs. Worldly at once thaws. "Oh, yes, indeed, I am devoted to Millicent! And you must be——?"

"I'm Alice."

"Oh, of course, Millicent has often talked of you, and of your lovely voice. I want very much to hear you sing sometime."

These self-introductions, however, must never be made presumingly. It would be in very bad taste for Alice to introduce herself to Mrs. Worldly if her sister knew her only slightly.

A BUSINESS VISIT NOT AN INTRODUCTION

A lady who goes to see another to get a reference for a servant, or to ask her aid in an organization for charity, would never consider such a meeting as an introduction, even though they talked for an hour. Nor would she offer to shake hands in leaving. On the other hand, neighbors who are continually meeting, gradually become accustomed to say "How do you do?" when they meet, even though they never become acquaintances.

THE RETORT COURTEOUS TO ONE YOU HAVE FORGOTTEN

Let us suppose some one addresses you, and then slightly disconcerted says: "You don't remember me, do you?" The polite thing—unless his manner does not ring true, is to say "Why, of course, I do." And then if a few neutral remarks lead to no enlightening topic, and bring no further memory, you ask at the first opportunity who it was that addressed you. If the person should prove actually to be unknown, it is very easy to repel any further advances. But nearly always you find it is some one you ought to have known, and your hiding the fact of your forgetfulness saves you from the rudeness of blankly declaring: "I don't remember you."

If, after being introduced to you, Mr. Jones calls you by a wrong name, you let it pass, at first, but if he persists you may say: "If you please, my name is Stimson."

At a private dance young men are introduced to young women without waiting for the latter's permission, because it is assumed all invited to a private party are eligible for presentation, or they would not be there.

At a cabaret or public ball young men and women keep very much to their own particular circle and are not likely to meet outsiders at all. Under these circumstances a man should be very careful not to introduce another man he knows nothing about to a lady of his acquaintance—or at least he should ask her first. He can say frankly: "There is a man called Sliders who has asked to meet you. I don't know who he is, but he seems decent. Shall I introduce him?" The lady can say "Yes"; or, "I'd rather not."

INTRODUCTION BY LETTER

An introduction by letter is far more binding than a casual spoken introduction, which commits you to nothing. This is explained fully and example letters are given in the chapter on Letters.

A letter of introduction is handed you unsealed, always. It is correct for you to seal it at once in the presence of its author. You thank your friend for having written it and go on your journey.

If you are a man and your introduction is to a lady, you go to her house as soon as you arrive in her city, and leave the letter with your card at her door, without asking to see her. She should—unless prevented by illness—at once invite you to tea or to lunch or to dinner or at least name an hour when she will receive you.

If your letter is to a man, you mail it to his house, unless the letter is a business one. In the latter case you go to his office, and send in your card and the letter. Meanwhile you wait in the reception room until he has read the letter and sends for you to come into his private office.

If you are a woman, you mail your letter of social introduction and do nothing further until you receive an acknowledgment. If the recipient of your letter leaves her card on you, you in return leave yours on her. But the obligation of a written introduction is such that only illness can excuse her not asking you to her house—either formally or informally.

When a man receives a letter introducing another man, he calls the person introduced on the telephone and asks how he may be of service to him. If he does not invite the newcomer to his house, he may put him up at his club, or have him take luncheon or dinner at a restaurant, as the circumstances seem to warrant.

CHAPTER III

GREETINGS

WHAT TO SAY WHEN INTRODUCED

As explained in the foregoing chapter, the correct formal greeting is: "How do you do?" If Mrs. Younger is presented to Mrs. Worldly, Mrs. Worldly says "How do you do?" If the French Ambassador is presented to her, she says "How do you do?" Mrs. Younger and the Ambassador likewise say "How do you do?" or merely bow.

There are a few expressions possible under other circumstances and upon other occasions. If you have, through friends in common, long heard of a certain person, and you know that she (or he) also has heard much of you, you may say when you are introduced: "I am really glad to meet you," or "I am delighted to meet you at last!" Do not use the expression "pleased to meet you" then or on any occasion. And you must not say you are delighted unless you have reason to be sure that she also is delighted to meet *you*.

To one who has volunteered to help you in charitable work, for instance, you would say: "It is very good of you to help us," or, "to join us."

In business a gentleman says: "Very glad to meet you," or "Delighted to meet you." Or, if in his own office: "Very glad to see you!"

INFORMAL GREETINGS

Informal greetings are almost as limited as formal, but not quite; for besides saying "How do you do?" you can say "Good morning" and on occasions "How are you?" or "Good evening," or the fashionable contraction, "How d' do?"

On very informal occasions, it is the present fashion among older as well as younger people to greet intimate friends with

"Hello!" This seemingly too-free salutation is made acceptable by the tone in which it is said. To shout "Hullo!" is vulgar, but "Hello, Mary" or "How 'do John," each spoken in an ordinary tone of voice, sound much the same. But remember that the "Hello" is spoken in much the same tone as "How do you do!"

There are only two forms of farewell: "Good-by" and "Good night." Never say "Au revoir" unless you have been talking French, or are speaking to a French person. Never interlard your conversation with foreign words or phrases when you can possibly translate them into English; and the occasions when our mother tongue will not serve are extremely rare.

Very often in place of the over-worn "How do you do?" perhaps more often than not, people skip the words of actual greeting and plunge instead into conversation: "Why, Mary! When did you get back?" or "Where have you been? I haven't seen you for ages," or "What have you been doing lately?" The weather, too, fills in with equal faithfulness. "Isn't it a heavenly day!" or "Horrid weather, isn't it?" It would seem that the variability of the weather has been purposely devised to furnish helpless mankind with unfailing material for conversation.

In bidding good-by to a new acquaintance with whom you have been talking at any length, you shake hands and say, "Good-by. I am very glad to have met you." To one who has been especially interesting, or who is somewhat of a personage, you say: "It is a great pleasure to have met you." The other answers: "Thank you."

IN CHURCH

People do not greet each other in church, except at a wedding. At weddings people do speak to friends sitting near them, but in a low tone of voice. It would be shocking to enter a church and hear a babel of voices!

Ordinarily in church if a friend happens to catch your eye, you may perhaps smile, but never actually bow. If you go to a church not your own and a stranger offers you a seat in her pew, you should, on leaving, turn to her and say: "Thank you." But you do not greet any one until you are out on the church steps, when you naturally speak to your friends.

SHAKING HANDS

Gentlemen always shake hands when they are introduced to each other. Ladies rarely do so with gentlemen who are introduced to them; but they usually shake hands with other ladies, if they are standing near together. All people who know each other, unless merely passing by, shake hands when they meet.

A gentleman on the street never shakes hand with a lady without first removing his right glove. But at the opera, or at a ball, or if he is usher at a wedding, he keeps his glove on. In other words he removes his gloves unless they are intended to be worn indoors.

PERSONALITY OF A HANDSHAKE

A handshake often creates a feeling of liking or of irritation between two strangers. Who does not dislike a "boneless" hand extended as though it were a spray of sea-weed, or a miniature boiled pudding? It is equally annoying to have one's hand clutched aloft in grotesque affectation and shaken violently sideways, as though it were being used to clean a spot out of the atmosphere. What woman does not wince at the viselike grasp that cuts her rings into her flesh and temporarily paralyzes every finger?

The proper handshake is made briefly; but there should be a feeling of strength and warmth in the clasp, and, as in bowing, one should at the same time look into the countenance of the person whose hand one takes. In giving her hand to a foreigner, a married woman always relaxes her arm and fingers, as it is customary for him to lift her hand to his lips (except in the "movies" the hand of an unmarried girl is *not* kissed). But by a relaxed hand is not meant a wet rag; a hand should have life even though it be passive. A woman should always allow a man who is only an acquaintance to shake her hand; she should never shake his. To a very old friend she gives a much firmer clasp, but he shakes her hand more than she shakes his. Younger women usually shake the hand of the older; otherwise women merely clasp hands, give them a dropping movement rather than a shake, and let go.

POLITE GREETINGS FROM YOUNGER TO OLDER

It is the height of rudeness for young people not to go and shake hands with an older lady of their acquaintance when they meet her away from home, if she is a hostess to whose house they have often gone. It is not at all necessary for either young women or young men to linger and enter into a conversation, unless the older lady detains them, which she should not do beyond the briefest minute.

Older ladies who detain young people with long stories or questions, or who, worse yet, are always dragging young men up to unprepossessing partners, are studiously avoided and with reason; but otherwise it is inexcusable for any youth to fail in this small exaction of polite behavior. If a young man is talking with some one when an older lady enters the room, he bows formally from where he is, as it would be rude to leave a young girl standing alone while he went up to speak to Mrs. Worldly or Mrs. Toplofty. But a young girl passing near an older lady can easily stop for a moment, say "How do you do, Mrs. Jones!" and pass on.

People do not cross a room to speak to any one unless—to show politeness to an acquaintance who is a stranger there; to speak to an intimate friend; or to talk to some one about something in particular.

WHEN A GENTLEMAN TAKES OFF HIS HAT

A gentleman takes off his hat and holds it in his hand when a lady enters the elevator in which he is a passenger, but he puts it on again in the corridor. A public corridor is like the street, but an elevator is suggestive of a room, and a gentleman does not keep his hat on in the presence of ladies in a house.

This is the rule in elevators in hotels, clubs and apartments. In office buildings and stores the elevator is considered as public a place as the corridor. What is more, the elevators in such business structures are usually so crowded that the only room for a man's hat is on his head.

When a gentleman stops to speak to a lady of his acquaintance in the street, he takes his hat off with his left hand, leaving his

right free to shake hands, or he takes it off with his right and transfers it to his left. If he has a stick, he puts his stick in his left hand, takes off his hat with his right, transfers his hat also to his left hand, and gives her his right. If they walk ahead together, he puts his hat on; but while he is standing in the street talking to her, he should remain hatless. There is no rudeness greater than for him to stand talking to a lady with his hat on, and a cigar or cigarette in his mouth.

A gentleman always rises when a lady comes into a room. In public places men do not jump up for every strange woman who happens to approach. But if any woman addresses a remark to him, a gentleman stands as he answers her. In a restaurant, when a lady bows to him, a gentleman merely makes the gesture of rising by getting up half way from his chair and at the same time bowing. Then he sits down again.

When a lady goes to a gentleman's office on business he should stand up to receive her, offer her a chair, and not sit down until after she is seated. When she rises to leave, he must get up instantly and stand for as long as she stands (no matter *how* long that is!) and then go with her as far as the door, which he holds open for her.

It is not necessary to add that every American citizen stands with his hat off at the passing of the flag and when the national anthem is played. If he didn't, some other more loyal citizen would take it off for him. Also every man should stand with his hat off in the presence of a funeral.

A GENTLEMAN LIFTS HIS HAT

Lifting the hat is a conventional gesture of politeness shown to strangers only, not to be confused with bowing, which is a gesture used to acquaintances and friends. In lifting his hat, a gentleman merely lifts it slightly off his forehead and replaces it; he does not smile or bow, nor does he even look at the object of his courtesy. No gentleman ever subjects a lady to his scrutiny or his apparent observation.

If a lady drops her glove, a gentleman should pick it up, hurry ahead of her—on no account nudge her—offer the glove to her and say: "I think you dropped this!" The lady replies: "Thank you." The gentleman should then lift his hat and turn away.

If he passes a lady in a narrow space, so that he blocks her way or in any manner obtrudes upon her, he lifts his hat as he passes.

If he gets on a street car and the car gives a lurch just as he is about to be seated and throws him against another passenger, he lifts his hat and says "Excuse me!" or "I beg your pardon!" He must *not* say "Pardon *me!*" He must not take a seat if there are ladies standing. But if he is sitting and ladies enter, should they be young, he may with perfect propriety keep his seat. If a very old woman, or a young one carrying a baby, enters the car, a gentleman rises at once, lifts his hat slightly as he indicates the proffered seat, and he lifts his hat again when she thanks him (unless he is clinging to the strap with one hand and has a package in the other!).

If the car is very crowded when he wishes to leave it and a lady is directly in his way, he asks: "May I get through, please?" As she makes room for him to pass, he lifts his hat and says: "Thank you!"

If he is in the company of a lady anywhere in public, he lifts his hat to a man who offers her a seat, or who picks up something she has dropped or shows her any other civility.

He lifts his hat if he asks a woman or an old gentleman a question, and always, if, when walking on the street with either a lady or another man, his companion bows to another person.

In other words, a gentleman lifts his hat whenever he says "Excuse me," "Thank you," or speaks to or is spoken to by a lady, or by an older gentleman. And no gentleman ever keeps a pipe, cigar or cigarette in his mouth when he lifts his hat, takes it off, or bows.

THE BOW OF CEREMONY

The standing bow, made by a gentleman when he rises at a dinner to say a few words, in response to applause, or across a drawing-room at a formal dinner when he bows to a lady or an elderly gentleman, is usually the outcome of the bow taught little boys at dancing school. The instinct of clicking heels together and making a quick bend from the hips and neck, as though the human body has two hinges, a big one at the hip and a slight one at the neck, and was quite rigid in between,

remains in a modified form through life. The man who as a child came habitually into his mother's drawing-room when there was "company," generally makes a charming bow when grown, which is wholly lacking in self-consciousness. There is no apparent "heel-clicking," but a camera would show that the motion is there.

In every form of bow, as distinct from merely lifting his hat, a gentleman looks at the person he is bowing to. In a very formal standing bow, his heels come together, his knees are rigid and his expression is rather serious.

THE INFORMAL BOW

The informal bow is merely a modification of the above; it is easy and unstudied, but it should suggest the ease of controlled muscles, not the floppiness of a rag doll.

In bowing on the street, a gentleman should never take his hat off with a flourish, nor should he sweep it down to his knee; nor is it graceful to bow by pulling the hat over the face as though examining the lining. The correct bow, when wearing a high hat or derby, is to lift it by holding the brim directly in front, take it off merely high enough to escape the head easily, bring it a few inches forward, the back somewhat up, the front down, and put it on again. To a very old lady or gentleman, to show adequate respect, a sweeping bow is sometimes made by a somewhat exaggerated circular motion downward to perhaps the level of the waist, so that the hat's position is upside down.

If a man is wearing a soft hat he takes it by the crown instead of the brim, lifts it slightly off his head and puts it on again.

The bow to a friend is made with a smile, to a very intimate friend often with a broad grin that fits exactly with the word "Hello"; whereas the formal bow is mentally accompanied by the formal salutation: "How do you do!"

THE BOW OF A WOMAN OF CHARM

The reputation of Southern women for having the gift of fascination is perhaps due not to prettiness of feature more than to the brilliancy or sweetness of their ready smile. That South-

ern women are charming and "feminine" and lovable is proverbial. How many have noticed that Southern women always bow with the grace of a flower bending in the breeze and a smile like sudden sunshine? The unlovely woman bows as though her head were on a hinge and her smile sucked through a lemon.

Nothing is so easy for any woman to acquire as a charming bow. It is such a short and fleeting duty. Not a bit of trouble really; just to incline your head and spontaneously smile as though you thought "Why, *there* you are! How glad I am to see you!"

Even to a stranger who does her a favor, a woman of charm always smiles as she says "Thank you!" As a possession for either woman or man, a ready smile is more valuable in life than a ready wit; the latter may sometimes bring enemies, but the former always brings friends.

WHEN TO BOW

Under formal circumstances a lady is supposed to bow to a gentleman first; but people who know each other well bow spontaneously without observing this etiquette.

In meeting the same person many times within an hour or so, one does not continue to bow after the second, or at most third meeting. After that one either looks away or merely smiles. Unless one has a good memory for people, it is always better to bow to some one whose face is familiar than to run the greater risk of ignoring an acquaintance.

Well-bred people are never intentionally haughty to subordinates or to those who serve them. But, never having seen Miss Cash or Mr. Chop, except hatless and in smock or butcher's apron, it is often difficult to recognize them on the street in hat and furs or overcoat and derby.

But the habit that causes most evidence of rudeness is absent-mindedness. Absorbed in their own thoughts, the unmindful have no idea that they are "blocking a passage," spreading over the only available seat, blotting out another's view, not hearing the voice, or seeing the motions made by some one trying to speak to them; they pass a friend or acquaintance unaware of his proximity. It may be annoying to be passed by an "unseeing" acquaintance, but one should be careful not

to confuse absent-minded unseeingness with alert and intentional slight.

THE "CUT DIRECT"

For one person to look directly at another and not acknowledge the other's bow is such a breach of civility that only an unforgivable misdemeanor can warrant the rebuke. Nor without the gravest cause may a lady "cut" a gentleman. But there are no circumstances under which a gentleman may "cut" any woman who, even by courtesy, can be called a lady.

On the other hand, one must not confuse poor sight or a forgetful memory with an intentional cut. Any one whose eyes are not sharp is apt to pass others by without the least want of friendly regard. Others who have bad memories fail to recognize even those by whom they were much attracted. This does not excuse the bad memory, but it explains the seeming rudeness.

A "cut" is very different. It is a direct stare of blank refusal, and is not only insulting to its victim but embarrassing to every witness. Happily it is practically unknown in polite society.

CHAPTER IV

ON THE STREET AND IN PUBLIC

A gentleman may hail a lady on the street if he knows her very well, especially if he has not seen her for long, or if he has something to tell her, but he would not hail a mere acquaintance. Or if he is an intimate friend, he probably says: "Where are you going?" and he adds: "I'll go as far as the door with you."

If a lady is met by a man and does not want to walk with him, the only thing she can do is to turn into a friend's house, or a shop, or take a taxi and leave him.

WALKING ON THE STREET

A gentleman, whether walking with two ladies or one, takes the curb side of the pavement. He should never sandwich himself between them.

A young man walking with a young woman should be careful that his manner in no way draws attention to her or to himself. Too devoted a manner is always conspicuous, and so is loud talking. Under no circumstances should he take her arm, or grasp her by or above the elbow, and shove her here and there, unless, of course, to save her from being run over! He should not walk along hitting things with his stick. The small boy's delight in drawing a stick along a picket fence should be curbed in the nursery! And it is scarcely necessary to add that no gentleman walks along the street chewing gum or, if he is walking with a lady, puffing a cigar or cigarette—that is, not in a city!

All people in the streets, or anywhere in public, should be careful not to talk too loud. They should especially avoid pronouncing people's names, or making personal remarks that may attract passing attention or give a clue to their identity.

There is nothing that stamps the climbing parvenu more than advertising his possessions or achievements by loud word of mouth—anywhere!

Not to attract attention to oneself in public, is one of the fundamental rules of good breeding. Shun conspicuous manners, conspicuous clothes, a loud voice, staring at people, knocking into them, talking across any one—in a word do not attract attention to yourself. Do not expose your private affairs, feelings or innermost thoughts in public. You are knocking down the walls of your house when you do.

One should never call out a name in public, unless it is absolutely unavoidable. A young girl who was separated from her friends in a baseball crowd had the presence of mind to put her hat on her parasol and lift it above the people surrounding her so that her friends might find her.

GENTLEMEN AND BUNDLES

Nearly all books on etiquette insist that a "gentleman must offer to carry a lady's bundles." Bundles do not suggest a lady in the first place, and as for gentlemen and bundles!—they don't go together at all. Very neat packages that could never without injury to their pride be designated as "bundles" are different. Such, for instance, might be a square, smoothly wrapped box of cigars, candy, or books. Also, a gentleman might carry flowers, or a basket of fruit, or, in fact, any package that looks tempting. He might even stagger under bags and suitcases, or a small trunk—but carry a "bundle"? Not twice! And yet, many an unknowing woman, sometimes a very young and pretty one, too, has asked a relative, a neighbor, or an admirer, to carry something suggestive of a pillow, done up in crinkled paper and odd lengths of joined string. Then she wonders afterwards in unenlightened surprise why her cousin, or her neighbor, or her admirer, who is one of the smartest men in town, never comes to see her any more!

A GENTLEMAN OFFERS HIS ARM

To an old lady or to an invalid a gentleman offers his arm if either of them wants his support. Otherwise a lady no longer leans upon a gentleman in the daytime, unless to cross

a very crowded thoroughfare, or to be helped over a rough piece of road, or under other impeding circumstances. In accompanying a lady anywhere at night, whether down the steps of a house, or from one building to another, or when walking a distance, a gentleman always offers his arm. The reason is that in her thin high-heeled slippers, and when it is too dark to see her foothold clearly, she is likely to trip.

When he proffers his assistance, he might say: "Don't you think it better to take my arm?" Or—"Wouldn't it be easier if you took my arm along here? The going is pretty bad." Otherwise the only occasions on which a gentleman offers his arm to a lady are in taking her in at a formal dinner, or in to supper at a ball, or when he is an usher at a wedding. Even in walking across a ballroom, except at a public ball in the grand march, it is the present fashion for the younger generation to walk side by side, never arm in arm. This, however, is merely an instance where etiquette and the custom of the moment differ. An old-fashioned gentleman still offers his arm, and it is, and long will be, in accordance with etiquette to do so. But etiquette does *not* permit a gentleman to take a lady's arm! Only under the circumstance of assisting her to get into a motor or taxi or street car is it correct for him to put his hand under her elbow. In helping her out he should alight first and offer her his hand. Over dangerous footing or up a few rickety steps the gentleman also goes first and then leans over or down and offers her his hand.

Under all ordinary circumstances, indoors or out, the gentleman precedes her only if the way is dangerous or uncertain. The reason for his alighting first from a carriage dates from the era of the horse-drawn carriage, when the horses might start suddenly, and he stood ready to catch or assist her should she fall or trip. He alights first from a motor to-day, because of the habit of getting out of a carriage first. He also precedes her down a very steep or slippery stairway. "Let me go first, the stairs are bad." The idea is to protect her should she slip.

He steps into a boat first and helps her. And the rule formerly was that she go down, and he go up, a ladder first, because although he should be below to catch her should she fall, modesty demanded that his vision remain above the edge of her skirt! But in these days of breeches and bloomers the "reason why" he should not be below is lost. On the other

hand, the young woman's helplessness also is a thing of the past.

ON COUNTRY BY-PATHS

Many things which are "not done" in the city are permissible in the country. A gentleman walks with a lady and at the same time smokes his cigarette or pipe. A husband or wife, mother and son, brother and sister, may walk down a garden or a village lane with arm locked in arm, and they may loiter and laugh, and sit on the grass or sand, or moss. But even in the country, a gentleman does not take a lady's arm or shove her along by her elbow.

Another rule of etiquette is that a gentleman should not hold a parasol over a lady's head unless momentarily while she searches in her wrist-bag for something, or stops perhaps to put on or take off her glove, or do anything that occupies both hands. With an umbrella the case is different, especially in a sudden and driving rain, when she is often very busily occupied in trying to hold "good" clothes out of the wet. She may also, under these circumstances, take the gentleman's arm, if the "going" is thereby made any easier.

A LADY NEVER "ON THE LEFT"

The owner always sits on the right hand side of the rear seat of a carriage or a motor that is driven by a coachman or a chauffeur. If the vehicle belongs to a lady, she should take her own place always, unless she relinquishes it to a guest whose rank is above her own, such as that of the wife of the President or the Governor. If the man is the owner, he must, on the contrary, give a lady the right hand seat—unless his car is a "right hand drive." Whether in a private carriage, a car or a taxi, a lady must *never* when avoidable sit on a gentleman's left; because according to European etiquette, a lady "on the left" is *not* a "lady." Although this etiquette is not strictly observed in America, no gentleman should risk causing even a single foreigner to misinterpret a lady's position.

AWKWARD QUESTIONS OF PAYMENT

It is becoming much less customary than it used to be for a gentleman to offer to pay a lady's way. If in taking a ferry

or a subway, a young woman stops to buy magazines, chocolates, or other trifles, a young man accompanying her usually offers to pay for them. She quite as usually answers: "Don't bother, I have it!" and puts the change on the counter. It would be awkward for him to protest, and bad taste to press the point. But usually in small matters such as subway fare, he pays for two. If he invites her to go to a ball game, or to a *matinée* or to tea, he naturally buys the tickets and any refreshment which they may have.

Very often it happens that a young woman and a young man who are bound for the same house party, at a few hours' distance from the place where they both live, take the same train—either by accident or by pre-arrangement. In this case the young woman should pay for every item of her journey. She should not let her companion pay for her parlor car seat or for her luncheon; nor should he, when they arrive at their destination, tip the porter for carrying her bag.

A gentleman who is by chance sitting next to a lady of his acquaintance on a train or boat, should never think of offering to pay for her seat or for anything she may buy from the vendor.

THE "ESCORT"

Notwithstanding the fact that he is met, all dressed in his best store clothes, with his "lady friend" leaning on his arm, in the pages of counterfeit society novels and unauthoritative books on etiquette, there is no such actual person known to good society—at least not the sort of person that an "escort" is described to be!

In good society it is not only improper, it is *impossible* for any man to take a lady to a party of any sort to which she has not been personally invited by the hostess.

A lady may never be "taken" among strange people under the "protection" of a man *anywhere*. A young girl is not even taken to the houses or parties of strangers by her betrothed, without an invitation having been given her—at least verbally.

Casual hostesses often say to a young man: "Bring your fiancée to see me!" In old fashioned days his answer was "Indeed, I'd love to any time you invite her." To-day, however, if the hostess is an informal person whose gesture is

made in obvious friendliness, it would be thought cavilling on the girl's part not to go.

RESTAURANT ETIQUETTE

A man checks his hat and coat at the entrance of the restaurant or café. A lady leaves her wrap in the dressing-room—or if she prefers, she goes into the restaurant and sits down at the table as she is. She then merely throws the shoulders of her wrap back of her, over her chair.

In the daytime she wears a hat and keeps it on, of course. At night she wears a hat if in daytime clothes, and no hat if in evening clothes. The fee to the dressing-room attendant, given when she returns the coat-check and is helped on with her wrap, is twenty-five cents. The fee to the check-rack boy or girl who takes care of men's hats and coats is ten cents.

Having entered a restaurant, always stand at the door. The head-waiter, or waitress, will show you where to sit. If you are staying at an American plan hotel, you usually sit at the same table, and after your first entrance can find your own way. In a restaurant, even though you have the same special table reserved for you, you are shown to your place.

The waiter always pulls out the choice seat first (the seat facing the room or the view or whatever is supposed to be of interest). The lady naturally takes it, unless for some reason she definitely prefers another, in which case she stands beside the other chair saying "I'll sit here."

AT A DINNER GIVEN IN A RESTAURANT

The ladies always follow the head-waiter and the gentlemen follow them. If a gentleman is giving a party of six or more, the ladies stand at the table until told by their host where to sit. If they are only four, the ladies seat themselves facing each other without direction.

In taking your place at table it makes not the least difference from which side you approach your chair. Most people, being right-handed, are apt to move to the right, but there is no more rule for this detail than for putting your right arm or your left in a coat-sleeve first.

In all first-class restaurants each dish is presented to the

host or hostess, as soon as it arrives from the kitchen. The host is not expected to help himself, but merely to approve of its preparation. He nods "all right" and the waiter then serves it, or passes it to the guests.

ORDERING THE MEAL

When a dinner is given in a restaurant the host or hostess should order the meal in advance, and the guests eat what is put before them exactly as at a dinner in some one's house.

But when the dinner has not been ordered, and the host or hostess asks what the guests would like, it is better frankly to name a dish or two than to leave the host helplessly staring at that utterly impersonal dictionary of dishes, an *à la carte* menu.

But don't ask the waiter for explanations of every dish and change your order so that he has to rub it out as fast as he writes it down. And unless you know that your host is fabulously rich, you should show some consideration and not choose caviar, terrapin, quail and so on! A young woman dining for the first time with a young man who says sweetly "yes" to his necessary suggestions of "*Hors d'œuvres?*" "Soup?" "Fish?" "Entrée?" "Roast?" "Salad?" "Dessert?" "Coffee?" is not very likely to be asked to dine with him soon again—if ever!

At a *table d'hôte*, each person usually gives her or his individual order to the waiter.

Table d'hôte (the table of the host) means a set price for each meal, irrespective of how much or how little you order. "Club" breakfasts and lunches, "blue plate" dinners or any meals at fixed prices, whether fifty cents or five dollars a cover, are *table d'hôte*. *À la carte* means you order "according to the card," and you pay for each dish ordered.

"American plan" means so much a day for room, including *table d'hôte* meals.

In the "European plan" hotel the prices of rooms include no food. And the restaurant charge is so much for each dish ordered.

A few of the highest priced restaurants in Paris and elsewhere love to present you with a bill-of-fare without prices printed on it. You can always hand it back, if you choose to, and say "Bring me the menu with prices."

In an *à la carte* restaurant, the check—meaning a list of what you have ordered with the price of each item and the total of the bill—is brought to you by the waiter who serves you. In first-class restaurants it is always turned face down on a small silver tray. You turn it over and pay waiter. He then brings your change, and you give him a tip of ten per cent if your bill is a fairly big one, or fifteen or even twenty per cent, if your bill is very small. Anything over two dollars and a half, ten per cent. Twenty-five cents is the least that can be given in a first-class restaurant. In a bare-tabled café or tea room, a tip of fifteen or even ten cents is possible for a dollar meal.

American plan hotel meal cards are often bought at the hotel desk. Country hotels sometimes ask you to register and pay for the meal later, but sometimes the check is paid to the waiter or waitress as in a restaurant. It is always easy enough to ask whoever serves you "Where do I pay?" In any event you tip the one who served you, unless the management is one that forbids tipping.

PREPAYING THE RESTAURANT CHECK

Everyone has at some time or other been subjected to the awkward moment when the waiter presents the check to the host. For a host to count up the items is suggestive of parsimony, while not to look at them is disconcertingly reckless, and to pay before their faces for what his guests have eaten is embarrassing. Having the check presented to a hostess when gentlemen are among her guests, is more unpleasant. Therefore, to avoid this whole transaction, people who have not charge accounts, should order the meal ahead, and at the same time pay for it in advance, including the waiter's tip. Charge customers should make arrangements to have the check presented to them elsewhere than at table.

RESTAURANT MANNERS

When one lady, passing another seated at a table in a restaurant, stops and shakes hands, the one who is seated does not rise, unless she is very young and the one passing is quite old. All the gentlemen at the table of course rise and stand

until the visiting lady has departed, whether she is known to them or not.

The lady whose friend stops to speak to her does not make any introduction unless she *knows* that one of those at the table and the visitor are for some reason anxious to meet each other.

If the ladies are introduced, the ones at the table do not rise.

Gentlemen at table do not rise when another gentleman stops at the table unless there is a great difference in age. All younger men rise for a really old gentleman.

Usually a lady does not stop at a table unless to say briefly "How do you do?" to a friend whom one has not seen for a long time, or to whom one has something of moment to communicate. Or to shake hands with one who has been ill, or married, or engaged. In passing the table, one should stop only for a moment. On no account, kiss her. Nod to others of your acquaintance, do not notice those you do not know—and pass on if possible so quickly that the gentlemen at table have not had time to more than start to rise!

IN STORES OR SHOPS

Lack of consideration for those who in any capacity serve you, is always an evidence of ill-breding, as well as of inexcusable selfishness. Occasionally a so-called "lady" who has nothing whatever to do but drive uptown or down in her comfortable limousine, vents her irritability upon a saleswoman at a crowded counter in a store, because she does not leave other customers and wait immediately upon her. Then, perhaps, when the article she asked for is not to be had, she complains to the floor-walker about the saleswoman's stupidity! Or having nothing that she can think of to occupy an empty hour on her hands, she demands that every sort of material be dragged down from the shelves until, discovering that it is at last time for her appointment, she yawns and leaves.

Of course, on the other hand, there is the genuinely lethargic saleswoman whose mind doesn't seem to register a single syllable that you have said to her; who, with complete indifference to you and your preference, insists on showing what you distinctly say you do not want, and who caps the climax

by drawling "They" are wearing it this season! Does that sort of saleswoman ever succeed in selling anything? Does any one living buy anything because some one, who knows nothing, tells another, who is often an expert, what an indiscriminating "They" may be doing? That kind of saleswoman would try to tell Kreisler that "They" are not using violins this season!

There are always two sides to the case, of course, and it is a credit to good manners that there is scarcely ever any friction in stores and shops of the first class. Salesmen and women are usually persons who are both patient and polite, and their customers are most often ladies in fact as well as "by courtesy." Between those before and those behind the counters, there has sprung up in many instances a relationship of mutual goodwill and friendliness. It is, in fact, only the woman who is afraid that some one may encroach upon her exceedingly insecure dignity, who shows neither courtesy nor consideration to any except those whom she considers it to her advantage to please.

FUNDAMENTALS OF MANNERS IN PUBLIC

Consideration for the rights and feelings of others is not merely a rule for behavior in public but the very foundation upon which social life is built.

Rule of etiquette the first—which hundreds of others merely paraphrase or explain or elaborate—is:

Never do anything that is unpleasant to others.

Never take more than your share—whether of the road in driving a car, of chairs on a boat or seats on a train, or food at the table.

People who picnic along the public highway leaving a clutter of greasy paper and swill (not a pretty name, but neither is it a pretty object!) for other people to walk or drive past, and to make a breeding place for flies and furnish nourishment for rats, choose a disgusting way to repay the land-owner for the liberty they took in temporarily occupying his property.

CHAPTER V

AT THE OPERA, THE THEATER, AND OTHER PUBLIC GATHERINGS

Excepting a religious ceremonial, there is no occasion where greater dignity of manner is required of ladies and gentlemen both, than in occupying a box at the opera. For a gentleman especially no other etiquette is so exacting.

In walking about in the foyer of the opera house, a gentleman leaves his coat in the box—or in his orchestra chair—but he always wears his high hat. The “collapsible” hat is for use in the seats rather than in the boxes, but it can be worn perfectly well by a guest in the latter if he hasn’t a “silk” one. A gentleman must always be in full dress, tail coat, white waistcoat, white tie and—correctly—white kid gloves, whether he is seated in the orchestra or a box. He wears white gloves nowhere else except at a ball, or when usher at an evening wedding.

As people usually dine with their hostess before the opera, they arrive together; the gentlemen assist the ladies to lay aside their wraps, one of the gentlemen (whichever is nearest) draws back the curtain dividing the ante-room from the box, and the ladies enter, followed by the gentlemen, the last of whom closes the curtain again. If there are two ladies besides the hostess, the latter places her most distinguished or older guest in the corner nearest the stage. The seat furthest from the stage is always her own. The older guest takes her seat first, then the hostess takes her place, whereupon the third lady goes forward in the center to the front of the box, and stands until one of the gentlemen places a chair for her between the other two.

One of the duties of the gentlemen is to see that the curtains at the back of the box remain tightly closed, as the light

from the ante-room shining into the faces of others in the audience across the house is very disagreeable to them.

A gentleman never sits in the front row of a box, even though he is for a time in it alone.

VISITING THE BOXES

It is the custom for a gentleman who is a guest in one box to pay visits to friends in other boxes during the entr'actes. He must visit none but ladies of his acquaintance and must never enter a box in which he knows only the gentlemen, and expect to be introduced to the ladies. A lady's box at the opera is actually her house, and only those who are acceptable as visitors in her house should ask to be admitted.

But it is quite correct for a gentleman to go into a stranger's box to speak to a lady who is a friend of his, just as he would go to see her if she were staying in a stranger's house. But he should not go into the box of one he does not know, to speak to a lady with whom he has only a slight acquaintance, since visits are not paid quite so casually to ladies who are themselves visitors. Upon a gentleman's entering a box it is obligatory for whoever is sitting behind the lady to whom the arriving gentleman's visit is addressed, to relinquish his chair. Another point of etiquette is that a gentleman must never leave the ladies of his own box alone. Occasionally it happens that the gentlemen in Mrs. Gilding's box, for instance, have all relinquished their places to visitors and have themselves gone to Mrs. Worldly's or Mrs. Jones' or Mrs. Town's boxes. Mrs. Gilding's guests must, from the vantage point of the Worldly, Jones or Town boxes, keep a watchful eye on their hostess and instantly return to her support when they see her visitors about to leave, even though the ladies whom they are momentarily visiting be left to themselves. It is of course the duty of the other gentlemen who came to the opera with Mrs. Worldly, Mrs. Jones or Mrs. Town to hurry to them.

A gentleman must never stay in any box that he does not belong in, after the lowering of the lights for the curtain. Nor, in spite of cartoons to the contrary, does good taste permit conversation during the performance or during the overture. Box holders arriving late or leaving before the final curtain do so as quietly as possible and always without talking.

A "BRILLIANT OPERA NIGHT"

A "brilliant opera night," which one often hears spoken of, is generally a night when a leader of fashion such as Mrs. Worldly, Mrs. Gilding, or Mrs. Toplofty, is giving a ball; and most of the holders of the parterre boxes are in ball dresses, with an unusual display of jewels. Or a house will be particularly "brilliant" if a very great singer is appearing in a new rôle, or if a personage of eminence be present as especial guest of honor.

AFTER THE PERFORMANCE

One gentleman, at least, must wait in the carriage lobby until all the ladies in his party have driven away. *Never* under any circumstances may "the last" gentleman leave a lady standing alone on the sidewalk. It is the duty of the hostess to take home all unattended ladies who have not a private conveyance, but the obligation does not extend to married couples or odd men. But if a married lady or widow has ordered her own car to come for her, the odd gentleman waits with her until it appears. It is then considerate for her to offer him a "lift," but it is equally proper for her to thank him for waiting and drive off alone.

AT THE THEATER

At the opera the world of fashion is to be seen in the parterre boxes (not the first tier), and in boxes at some of the horse shows and at many public charity balls and entertainments, but those in boxes at the theater are usually "strangers" or "outsiders." In fact most of the newest theaters in New York are built without boxes.

No one can dispute that the best theater seats are those in the center of the orchestra. A box in these days of hatlessness has nothing to recommend it except that the people can sit in a group and gentlemen can go out between the acts without crawling across the laps of others, but these advantages hardly make up for the disadvantage to four or at least three out of the six box occupants who see scarcely a slice of the stage.

WILL YOU DINE AND GO TO THE PLAY?

There is no more popular or agreeable way of entertaining people than to ask them to "dine and go to the play." The majority do not even prefer to have "opera" substituted for "play," because those who care for serious music are a minority compared with those who like the theater.

If a bachelor gives a small theater party he usually takes his guests to dine at a fashionable and "amusing" restaurant, but a married couple living in their own house are more likely to dine at home, unless they belong to a type prevalent in New York which is "restaurant mad." The Gildings, in spite of the fact that their own chef is the best there is, are much more apt to dine in a restaurant before going to a play—or if they don't dine in a restaurant, they go to a cabaret for a supper of a sort afterwards. But the Normans, if they ask people to dine and go to the theater, invariably dine at home.

A theater party can of course be of any size, but six or eight is the usual number, and the invitations are telephoned: "Will Mr. and Mrs. Lovejoy dine with Mr. and Mrs. Norman at seven-thirty on Tuesday and go to the play?" or very often—"to see 'the Red Match'" because nothing is duller for both hostess and guest to find that the latter is sitting through the same play for the *n*th time! In New York where plays run for months Mrs. Norman usually calls the Lovejoys herself and asks which plays they haven't seen and chooses accordingly.

Mr. Clubwin Doe telephones: "Will you dine on Saturday at the Colonial, and what play would you like to see?"

Mrs. Norman's guests go to her house. Mr. Doe's guests meet him in the foyer of the Colonial. But the guests at both dinners are taken to the theater by their host. If a dinner is given by a hostess who has no car of her own, a guest will sometimes ask: "Don't you want me to have the car come back for us?" The hostess can say either: "Why, yes, thank you very much," or "No, thank you just the same—I have ordered taxicabs." There is no rule beyond her own feelings in the matter.

Mr. Doe takes his guests to the theater in taxicabs. The Normans, if only the Lovejoys are dining with them, go in

Mrs. Norman's little town car, but if there are to be six or eight, the ladies go in her car and the gentlemen follow in a taxicab. Unless, of course, Mrs. Worldly or Mrs. Gilding are in the party and order their cars back.

TICKETS BOUGHT IN ADVANCE

Not only must a host get seats in advance but he must get good ones. It is little compliment and less pleasure to be invited to spend an evening in theater seats from which you can neither see nor hear more than half of the performance.

It is scarcely necessary to say that one must *never* ask people to go to a place of public amusement and then stand in line to get seats at the time of the performance.

GOING DOWN THE AISLE OF A THEATER

The host, or whichever gentleman has the tickets (if there is no host, the hostess usually hands them to one of the gentlemen before leaving her house), goes down the aisle first and gives the checks to the usher, and the others follow in the order in which they are to sit and which the hostess must direct. It is necessary that each knows who follows whom, particularly if a theater party arrives after the curtain has gone up. If the hostess "forgets," the guests always ask before trooping down the aisle "How do you want us to sit?" For nothing is more awkward and stupid than to block the aisle at the row where their seats are, while their hostess "sorts them"; and worse yet, in her effort to be polite, sends the ladies to their seats first and then lets the gentlemen stumble across them to their own places. Going down the aisle is not a question of precedence, but a question of seating. The one who is to sit eighth from the aisle, whether a lady or a gentleman, goes first, then the seventh, then the sixth, and if the gentleman with the checks is fifth, he goes in his turn and the fourth follows him.

If a gentleman and lady go to the theater alone, the question as to who goes down the aisle first depends on where the usher is. If the usher takes the checks at the head of the aisle, she follows the usher. If the usher is not at the head of the aisle, the gentleman with the tickets goes first, until having

given the tickets to the usher he lets the lady precede him the rest of the way. In any event, he stands at the end of their seats and lets her take her place first and then takes the seat on—or nearest to—the aisle.

Do not however judge hastily if this rule is not followed. The other night the Arthur Normans went alone to the theater. It was seen that he took his place first and then she followed him and sat on the aisle. Two persons behind them raised their eyebrows at their apparent blunder. But the reason was, Arthur Norman is stone deaf in his left ear and his wife always sits on his right no matter where that position happens to place her.

GOOD MANNERS AT THE THEATER

A gentleman going out between the acts turns his back to the stage in passing across the ladies in his own party. But in passing strangers, gentlemen as well as ladies face the stage and always press as close to the backs of the seats they are facing as they can. They should remember also not to drag anything across the heads of those sitting in the row in front. At moving picture theaters, especially when it is dark and difficult to see, a coat on an arm passing behind a chair can literally devastate the hair-dressing of a lady occupying it.

If you are obliged to cross in front of some one who gets up to let you pass, say "Thank you," or "Thank you very much" or "I am very sorry." Do *not* say "Pardon *me!*" or "Beg pardon!" Yet you may say "I beg your pardon." That, however, would be more properly the expression to use if you brushed your coat over their heads, or spilled water over them, or did something to them for which you should actually *beg* their pardon. But "Beg pardon," which is an abbreviation, is one of the phrases never used in best society.

Gentlemen who want to go out after every act should always be sure to get aisle seats. There are no greater theater pests than those who come back after the curtain has gone up and temporarily snuff out the view of everyone behind, as well as annoy those who are obliged to stand up and let them by.

Between the acts nearly all gentlemen go out and smoke at least once, but those wedged in far from the aisle, who file out every time the curtain drops, are utterly lacking in con-

sideration for others. If there are a number of "waits"—to use stage parlance—they should at most go out for two entr'actes and even then be careful to come back before the curtain goes up.

THEATER PESTS

Talking, coughing, rattling programmes, jingling bangles and coming back for each act after the curtain has gone up, not only annoy the audience but frequently disturb the actors. Most people are seemingly unaware that sound travels as well one way across the footlights as another. And the comments of those in the first few rows of the audience, and the constant coughing throughout a bronchial disturbance, has actually made it impossible for the company to give a good performance. Very young people love to go to the theater in droves called theater parties and absolutely ruin the evening for others who happen to sit in front of them. If Mary and Johnny and Susy and Tommy want to talk and giggle, why not arrange chairs in rows for them in a drawing-room, turn on a phonograph as an accompaniment and let them sit there and chatter!

If those behind you insist on talking it is never good policy to turn around and glare. If you are young they pay no attention, and if you are older—most young people think an angry older person the funniest sight on earth! The small boy throws a snowball at an elderly gentleman for no other reason! The only thing you can do is to say amiably: "I'm sorry, but I can't hear anything while you talk." If they still persist, you can ask an usher to call the manager.

The sentimental may as well realize that every word said above a whisper is easily heard by those sitting directly in front, and those who tell family or other private affairs might do well to remember this also.

As a matter of fact, comparatively few people are ever anything but well behaved. Most people take their seats as quietly and quickly as they possibly can, and are quite as much interested in the play and therefore as attentive and quiet as you are. A very annoying person at the "movies" is one who reads every "caption" out loud. At a matinee for children it may be necessary to read for them. But otherwise, don't.

LEAVING THE THEATER

The gentleman on the aisle, or nearest the aisle, naturally stands in the aisle a moment so that the lady who necessarily follows him can walk with or, if the crowd makes two abreast impossible, precede him. Under nearly all circumstances a lady goes first. An exception to this is where the crowd is really dense and in this case he goes first to wedge a way for her. She follows as closely behind him as possible in order to take advantage of the space he makes for her. In a theater party of six the first gentleman should let the lady who sat next to him go ahead of him, but usually he does not wait to follow the remaining two.

PROPER DRESS AT THE THEATER

At the highest type evening performance in New York, especially when the play has not been on very long, a lady wears a dinner dress; a gentleman a "Tuxedo." Full dress is not strictly correct unless for those who are going to a party later. When New York fashionables are few, ordinary day clothes for both men and women predominate.

And on the subject of theater dress it might be tentatively remarked that prinking and "making up" in public are all part of an age which cannot see fun in a farce without bedroom scenes and actors in pajamas, and actresses running about in negligés. An audience which night after night watches people dressing and undressing probably gets into an unconscious habit of dressing or prinking itself. In other days it was always thought that so much as to adjust a hat-pin or glance in a glass was lack of breeding.

When Mrs. Cleveland, in her early twenties, made her first appearance at a state dinner, the British Ambassador, afterwards commenting on the charm of the President's lovely bride, especially noted that "not once during the entire evening did she raise her hands to her dress, her face or her hair!"

And a woman of beauty and charm, such as Mrs. Oldname was noted for, was taught that she must dress as carefully and as beautifully as possible, but when she turned away from the mirrors in her dressing room, she must never look in a

glass or "take note of her appearance" until she dressed again. But to-day young women in theaters, restaurants, and other public places, are continually studying their reflection in little mirrors and patting their hair and powdering their noses, and fixing this or adjusting that in a way that in Mrs. Oldname's girlhood would have been unthinkable.

And it must be granted that Lucy Gilding, Celia Lovejoy, Mary Smartlington and the other well-bred members of the younger set do not spend every moment looking at their mirrored faces, and they do *not* comb out their bobbed hair or file their nails or use a tooth-brush in public—as yet!

THE COURTESY OF SENDING TICKETS EARLY

Most people are at times "obliged" to take tickets for various charity entertainments—balls, theatricals, concerts or pageants—to which, if they do not care to go themselves, they give away their tickets. Those who intend giving tickets should remember that a message, "Can you use two tickets for the Russian ballet to-night?" sent at seven o'clock that same evening, after the Lovejoys have settled themselves for an evening at home (Celia having decided not to curl her hair and Donald having that morning sent his only dinner coat to be re-faced) cannot give the same pleasure that their earlier offer would have given. An opera box sent on the morning of the opera is worse, since to find four music-loving people to fill it on such short notice at the height of the season is an undertaking that few care to attempt.

A BIG THEATER PARTY

A big theater party is one of the favorite entertainments given for a *débutante*.

The invitations may be written formally or informally, according to the circumstances and the persons concerned. If the party is given by her parents, the *débutante* very likely writes the invitations herself—or even telephones them to the guests. But if the party is given by a friend who is, perhaps, a prominent hostess, a somewhat formal method is desirable, and the "general utility" invitation usually is filled in, as follows:

To meet Miss Millicent Gilding

Mrs. Toplofty

requests the pleasure of

Miss Rosalie Gray's

company at the Theater and at a dance

on Tuesday the sixth of January
at 8.15

R. s. v. p.

All those who accept the invitation have a ticket sent them. Each ticket sent to a débutante is accompanied by a visiting card on which is written:

"Please be in the lobby of the Thespis Theater
at 8:15, and order your motor to come for you
at 010 Fifth Avenue at 1 A. M."

On the evening of the theater party, Mrs. Toplofty stands in the lobby to receive the guests. As soon as those who are to sit next to one another have arrived, they are sent into the theater. Each gives her (or his) ticket to an usher and sits in the place allotted to her (or him). It is well for the hostess to have a seat plan for her own use in case thoughtless young people mix their tickets and hand them to an usher in a bunch! And yet—if they do mix themselves to their own satisfaction, she would better "leave them" than attempt to disturb a plan that may have had more method in it than madness.

When the last young girl has arrived, Mrs. Toplofty goes into the theater herself. She does not bother to wait for any boys, and in this one instance she very likely sits in a stage box, if the theater has one, so as to "keep her eye on them," and with her she has two or three of her own friends.

After the theater big motor buses drive them all either

to the house of the hostess or to a hotel for supper and to dance in the private ballroom which has been engaged. It would be considered out of place to take a lot of very young people to a cabaret.

Carelessly chaperoned young girls are sometimes, it is true, seen in very questionable places because some of the so-called dancing restaurants are perfectly fit and proper for them to go to. Many other places, however, are not, and for the sake of appearances it is safer to make it a rule that no *very* young girl should go anywhere after the theater except to a private house or a private dance or ball.

A few girls who have been "out" for a season or two, and all who are married, go very often for supper and dancing to one of the cabarets for which New York is famous, or on occasions infamous! Others, if they are among the great majority of "quiet" people, go home after the theater, especially if they have dined with their hostess or host before the play.

DON'T BE LATE

When you are dining before going to the opera or theater you must arrive on the stroke of the hour for which you are asked; it is one occasion when it is inexcusably inconsiderate of others to be late.

In accepting an invitation for lunch or dinner after which you are going to a game, or any sort of performance, you must not be late! Nothing is so unfair to others who are keen about whatever it is you are going to see, than to make them miss the beginning of a performance through your tardiness.

For this reason box-holders who are music-lovers do not ask guests who have the "late habit" to dine before the opera, because experience has taught them they will miss the overture and most of the first act if they do. Those, on the other hand, who care nothing for music, and go to the opera to see people and be seen, seldom go until most if not all of the first act is over. But these in turn might give music-loving guests their choice of going alone in time for the overture and waiting for them in the box at the opera, or having the pleasure of dining with their hostess but missing much, if not all, of the first act.

AT GAMES, THE CIRCUS OR ELSEWHERE

Considerate and polite behavior by each member of an audience is the same everywhere. At outdoor games, or at the circus, it is not necessary to stop talking. In fact, a good deal of noise is not out of the way in "rooting" at a match, and a circus band does not demand silence in order to appreciate its cheerful blare. One very great annoyance in open air gatherings is cigar smoke, when blown directly in one's face, or worse yet the smoke from a smouldering cigar. It is almost worthy of a study in air currents to discover why, with plenty of space all around, a tiny column of smoke will make straight for the nostrils of the very one most nauseated by it!

Another serious annoyance met with at ball games or parades or wherever people occupy seats on the grandstand, is when some few in front get excited and insist on standing up. If those in front stand—those behind naturally have to! Generally people call out "Down in front!" If they won't stay "down," then all those behind have to stay "up." Also umbrellas and parasols entirely blot out the view of those behind.

CHAPTER VI

CONVERSATION

Ideal conversation should be a matter of equal give and take, but too often it is all "take." The voluble talker—or chatterer—rides his own hobby straight through the hours without giving any one else, who might also like to say something, a chance to do other than exhaustedly await the turn that never comes. Once in a while—a very long while—one meets a brilliant person whose talk is a delight; or still more rarely a wit who manipulates every ordinary topic with the agility of a sleight-of-hand performer, to the ever increasing rapture of his listeners.

But as a rule the man who has been led to believe that he is a brilliant and interesting talker has been led to make himself a rapacious pest. No conversation is possible between others whose ears are within reach of his ponderous voice; anecdotes, long-winded stories, dramatic and pathetic, stock his repertoire; but worst of all are his humorous yarns, at which he laughs uproariously though everyone else grows solemn and more solemn.

There is a simple rule by which, if one is voluble—to be a good talker necessitates a good mind—one can at least refrain from being a pest or a bore. And the rule is merely to stop and think.

"THINK BEFORE YOU SPEAK"

Nearly all the faults or mistakes in conversation are caused by not thinking. For instance, a first rule for behavior in society is "Try to do and say only that which will be agreeable to others." Yet how many people who really know better, people who would be perfectly capable of intelligent understanding if they didn't let their brains remain asleep or locked tight, go

night after night to dinner parties, day after day to other social gatherings, and absent-mindedly chatter about this or that without ever taking the trouble to *think* what they are saying and to whom they are saying it! Would a young mother describe twenty or thirty cunning tricks and sayings of the baby to a bachelor who has been helplessly put beside her at dinner if she *thought*? She would know very well, alas! that not even a very dear friend would really care for more than a *hors d'œuvre* of the subject at the board of general conversation.

The older woman is even worse, unless something occurs (often when it is too late) to make her wake up and realize that she not only bores her hearers but prejudices everyone against her children by the unrestraint of her own praise. The daughter who is continually lauded as the most captivating and beautiful girl in the world, seems to the wearied perceptions of enforced listeners annoying and plain. In the same way the "magnificent" son is handicapped by his mother's—or his father's—overweening pride and love in exact proportion to its displayed intensity. On the other hand, the neglected wife, the unappreciated husband, the misunderstood child, takes on a glamor in the eyes of others equally out of proportion. That great love has seldom perfect wisdom is one of the great tragedies in the drama of life. In the case of the overloving wife or mother, someone should love *her* enough to make her *stop and think* that her loving praise is not merely a question of boring her hearers but of handicapping unfairly those for whom she would gladly lay down her life—and yet few would have the courage to point out to her that she would far better lay down her tongue.

The cynics say that those who take part in social conversation are bound to be either the bores or the bored; and that which you choose to be is a mere matter of selection. And there must be occasions in the life of everyone when the cynics seem to be right; the man of affairs who, sitting next to an attractive looking young woman, is regaled throughout dinner with the detailed accomplishments of the young woman's husband; the woman of intellect who must listen with patience to the droolings of an especially prosy man who holds forth on the super-everything of his own possessions, cannot very well consider that the evening was worth dressing, sitting up, and going out for.

People who talk too easily are apt to talk too much, and at

times imprudently, and those with vivid imagination are often unreliable in their statements. On the other hand the "man of silence," who never speaks except when he has something "worth while" to say, is apt to wear well among his intimates, but is not likely to add much to the gaiety of a party.

Try not to repeat yourself; either by telling the same story again and again or by going back over details of your narrative that seemed especially to interest or amuse your hearer. Many things are of interest when briefly told and for the first time; *nothing* interests when too long dwelt upon or told a second time. The possible exception is something very pleasant that you have heard about A. or more especially A.'s child, which having already told A. you can then tell B., and later C. in A.'s presence. Avoid this as a habit, however, because an over-dosage of praise is very like ten lumps of sugar in coffee; few can swallow it.

Certain subjects, unless you are very sure of the ground upon which you are standing, had best be shunned. One is, the criticism of a religious creed. Also be careful not to let amiable discussion turn into contradiction and argument. The tactful person keeps his prejudices to himself and even when involved in a discussion says quietly "No. I don't think I agree with you," or, "It seems to me thus and so." One who is well-bred never says "You are wrong!" or "Nothing of the kind!" If he finds another's opinion utterly opposed to his own, he turns to another subject for a pleasanter channel of conversation.

When some one is talking to you, it is inconsiderate to be repeating, "What did you say?" Those who are deaf are often obliged to ask that a sentence be repeated. Otherwise their irrelevant answers would make them appear half-witted. But countless persons, with perfectly good hearing, say, "What?" from force of habit and careless inattention.

THE GIFT OF HUMOR

The joy of joys is the person of light but unmalicious humor. If you know any one who is gay, beguiling and amusing, you will, if you are wise, do everything you can to make him prefer your house and your table to any other; for where he is, the successful party is also. What he says is of no moment. It is

the twist he gives to it, the intonation, the personality he puts into his quip or retort or observation that delights his hearers, and in his case the ordinary rules do not apply.

Eugene Field could tell a group of people that it had rained today and would probably rain tomorrow, and make everyone burst into laughter—or tears if he chose—according to the way it was said. But the ordinary rest of us must, if we would be thought sympathetic, intelligent or agreeable, “go fishing.”

GOING FISHING FOR TOPICS

In talking to a stranger who has just been introduced to you, and about whom you are in complete ignorance, there is really nothing to do but try one topic after another just as a fisherman searches for the right fly. You “try for nibbles” by asking a few questions, such as: “Are you fond of the theater?” If the answer is “Yes, very,” then you can talk theater. When the subject runs down, you try another or perhaps you talk of something you have been doing or thinking about—planting a garden, planning a journey, contemplating a job or similar safe topics. Not at all a bad plan is to ask advice: “We want to motor through the South. Do you know about the roads?” Or, “I’m thinking of buying a radio. Which make do you think is best?”

THE DOOR SLAMMERS

There are people whose idea of conversation is contradiction and flat statement. Finding yourself next to one of these, you venture:

“Have you seen any good plays lately?”

“No, hate the theater.”

“Which team are you for in the series?”

“Neither. Only an idiotic intelligence could be interested in baseball.”

“Country must have a good many idiots!” (Mockingly.)

“Obviously it has.” (Full stop.) In desperation you veer to the personal.

“I’ve never seen Mrs. Bobo Gilding as beautiful as she is to-night.”

“Nothing beautiful about her. As for the name ‘Bobo,’ it’s asinine.”

"Oh, it's just one of those children's names that stick sometimes for life."

"Perfect rot. Ought to be called by his name," etc.

Another, not very different in type though different in method, is the self-appointed instructor, whose proper place is on the lecture platform, not at a dinner table.

"The earliest coins struck in the Peloponnesus were stamped on one side only; their alloy——" etc.

Another is the expounder of the obvious: "Have you ever noticed," says he, deeply thinking, "how people's tastes differ?"

Then there is the vulgarian of fulsome compliment: "Why are you so beautiful? It is not fair to the others——" and so on.

HOW TO BREAK AN AWKWARD SILENCE

Do not snatch at it. Let it go for a little while. Conversation is not a race that must be continued at break-neck pace lest the prize be lost. Far, far worse than the longest, most awkward pause, is the tongue which, without a thought to urge it, rattles ceaselessly.

THE CRUELTY OF TACTLESS BLUNDERING

None but the insane could feel impelled to clutch at a neighbor's dress and tear it off. But the unknowing and tactless do the parallel of this time and time again.

Thoughts and feelings of seclusion and sacredness are ruthlessly laid bare by such remarks as: "Oh, but your son's lameness is getting much worse!" "I suppose you feel lonely since the death of your daughter?" "Is it true that you and your husband are going to be divorced?" Or to a person who is divorced: "Well, and what do you hear about your ex-wife?" Or to a person in deep mourning: "Why, *who* are you in black for?"

These examples sound unbelievable, yet each one has actually been made on occasion by persons of supposed education who had not a semblance of excuse.

Commonplace examples of tactlessness include the mean-to-be-agreeable elderly man who says to an old acquaintance: "Twenty years ago you were the prettiest woman in town." Or, in the pleasantest tone of voice to one whose only son has

married: "Why is it, do you suppose, that young wives always dislike their mothers-in-law?"

If you have any ambition to be sought after in society you must not talk about the unattractiveness of old age to the elderly, about the joys of dancing and skating to the lame, or about the advantages of ancestry to the self-made. It is also dangerous, as well as needlessly unkind, to ridicule or criticize others, especially for what they can't help. To say, "She looks as though her mother had been scared by a white rat" may make your listeners laugh at a girl who is very blonde and pale, but it is a cheap trick and not worth taking.

If a young woman's familiar or otherwise lax behavior deserves censure, a casual unflattering remark may not add to your own popularity if your listener is a relative, but you can at least, without being shamefaced, stand by your guns. On the other hand to say needlessly, "What an ugly girl!" or, "What a half-wit that boy is!" can be of no value except in drawing attention to your own tactlessness—the polite word for unfeeling stupidity.

A young girl who admired her facile adjectives said to a casual acquaintance: "How *can* you go about with that moth-eaten, squint-eyed bag of a girl!" "Because," answered the youth, whom she had intended to dazzle, "the lady of your flattering epithets happens to be my sister."

It is scarcely necessary to say that one whose tactless remarks ride rough-shod over the feelings of others is not welcomed by many.

THE TIME TAKERS

People of this character would undoubtedly be shocked if told that they ever took anything from any one without payment, and yet they take great sections out of the busy lives of others, forced to sit in an empty room politely looking at a blank wall—which is exactly what unfurnished conversation is like. There is always time to listen to something that is interesting or amusing, but a long encounter with words that have absolutely no "furnishing thoughts" behind them—that are uttered without a glimmer of other intention than filling time with pleasantly modulated sound—is in this intensive age scarcely pleasanter than an encounter with an actual thief who steals one's actual watch!

THE BORE

A bore is said to be "one who talks about himself when you want to talk about yourself!" This is superficially true, but a bore might more accurately be described as one who is interested in what does not interest you, and insists that you share his enthusiasm, in spite of your disinclination. To the bore life holds no dullness. Every subject is of unending delight. A story told for the thousandth time has not lost its thrill; every tiresome detail is held up and turned about as a morsel of delectableness; to him each pea in a pod differs from another with the entrancing variety that artists find in tropical sunsets.

On the other hand, to be bored is a bad habit, and one only too easy to fall into. As a matter of fact, it is impossible, almost, to meet any one who has not *something* of interest to tell you if you are but clever enough yourself to find out what it is. Also you might remember that in every conversation with a "dull" person, half of the dullness is your own. There are certain always delightful people who refuse to be bored. Their attitude is that no subject need ever be utterly uninteresting, so long as it is discussed for the first time. Repetition alone is deadly dull. Besides, what is the matter with trying to be agreeable yourself? Not *too* agreeable. Alas! it is true: "Be polite to bores and so shall you have bores always round about you." Furthermore, there is no reason why you should be bored when you can be otherwise. But if you find yourself sitting in the hedgerow with nothing but weeds, there is no reason for shutting your eyes and seeing nothing, instead of finding what beauty you may in the weeds. To put it cynically, life is too short to waste it in drawing blanks. Therefore, it is up to you to find as many pictures to put on your blank pages as possible.

IMPORTANT DETAILS IN THE USE OF NAMES

Unless you wish to stamp yourself a person who has never been out of "provincial" society, never speak of your husband as "Mr." except to an inferior. Mrs. Worldly for instance in talking with a stranger would say "my husband," and to a friend, meaning one not only whom she calls by her first name.

but any one on her "dinner list," she says, "Dick thought the play amusing" or "Dick said——". This does not give her listener the privilege of calling him "Dick." The listener in return speaks of her own husband as "Tom" even if he is seventy—unless her hearer is a very young person (either man or woman), when she would say "my husband." Never "Mr. Older." She calls her husband *Mister only* when talking to some one of another class. In other words she makes a distinct "class barrier." The only possible excuse for speaking of "Mister" to a social acquaintance is the fear that the person spoken to would presume to call him by the more intimate title. This is a situation never met in best society, because any one so *gauche* as not to know the proper way to address a stranger would not have been admitted to society. In case the wife should meet some one who so presumed, it is very simple to retort: "Do you *know* my husband well enough to call him by his first name?" It would not be done again. In the same way Mr. Worldly speaks of Mrs. Worldly to a woman who is a social acquaintance as "Edith," but to another gentleman—a stranger or even a club acquaintance—as "my wife." To servants, to his clerks, to his clients, possibly even to his business associates, he calls her "Mrs. Worldly." She says "Mr. Worldly" to hotel or store proprietors and to all whom she meets on all occasions except social ones.

In speaking about other people, one says "Mrs.," "Miss" or "Mr." as the case may be. It is bad form to go about saying "Edith Worldly" or "Ethel Norman" to those who do not call them Edith or Ethel, and to speak thus familiarly to one whom you do not call by her own first name, is unforgivable. It is also effrontery for a younger person to call an older by her or his first name, without being asked to do so. Only a very underbred, thick-skinned person would attempt it.

TABOOS OF CONVERSATION

The safest rule to remember is that conversation must never be taken out of the drawing-room. Vivid details of operations, ills or personal blemishes, descriptions concerning bed or bath-room, as well as appurtenances of the dressing-room, are not suitable topics, nor are personal jokes in good taste. It is very bad form to talk freely to acquaintances, or worse yet to

strangers, about your private concerns. Although the thoroughbred woman of charm has beautiful and sympathetic manners, she never rushes into intimacies.

Neighbors with whom she has been on the friendliest terms for years are received in the drawing-room of her mind as well as of her house.

DANGERS TO BE AVOIDED

In conversation the dangers are very much the same as those to be avoided in writing letters. Talk about things which you think will be agreeable to your hearer. Don't dilate on ills, misfortunes, or other unpleasantnesses. The one in greatest danger of making enemies is the man or woman of brilliant wit. If sharp, wit is apt to produce a feeling of mistrust even while it stimulates. Furthermore the applause which follows every witty sally becomes in time breath to the nostrils, and perfectly well-intentioned people, who mean to say nothing unkind, in the flash of a second "see a point," and in the next second score it with no more power to resist than a drug addict has to resist a dose put into his hand!

The mimic is a joy to his present company, but eccentric mannerisms are much easier to imitate than charms of personality, and the subjects of the habitual mimic are all too apt to become his enemies.

You need not, however, be dull because you refrain from the rank habit of a critical attitude, which like a weed will grow all over the place if you let it have half a chance. A very good resolve to make and keep, if you would also keep any friends you make, is never to speak of any one without, in imagination, having him or her overhear what you say. One often hears the exclamation "I would say it to her face!" At least be very sure that this is true, and not a braggart's phrase, and then—nine times out of ten think better of it and refrain. Preaching is all very well in a text-book, schoolroom or pulpit, but it has no place in society. Society is supposed to be a pleasant place; telling people disagreeable things to their faces or behind their backs is *not* a pleasant occupation.

Do not be too apparently clever if you would be popular. The cleverest woman is she who, in talking to a man, makes *him* seem clever. This was Madame Recamier's great charm.

THE "OMNISCIENCE" OF THE VERY RICH

Why a man, because he has millions, should assume that they confer omniscience in all branches of knowledge is something which may be left to the psychologist to answer, but most of those thrown much in contact with millionaires will agree that an attitude of infallibility is typical of a fair majority.

A professor who has devoted his life to a subject modestly makes a statement. "You are all wrong," says the man of millions. "It is this way——". As a connoisseur he seems to think that because he can pay for anything he fancies, he is accredited expert as well as potential owner. Topics he does not care for are "bosh," those which he has a smattering of, he simply appropriates; his prejudices are, in his opinion, expert criticism; his taste impeccable; his judgment infallible; and to him the world is a pleasance built for his sole pleasuring. But to the rest of us, who also have to live in it with as much harmony as we can, such persons are certainly elephants at large in the garden. We can sometimes induce them to pass through gently, but they are just as likely at any moment to pull up our fences and push the house itself over on our defenseless heads.

There are countless others, of course, very often the richest of all, who are authoritative in all they profess, who are human and helpful and above everything respecters of the garden enclosure of others.

MAXIMS FOR THOSE WHO TALK TOO EASILY!

The faults of commission are far more serious than those of omission; regrets are seldom for what you left unsaid.

The chatterer reveals every corner of his shallow mind; one who keeps silent cannot have his depth plumbed.

Don't pretend to know more than you do. To say you have read a book and then seemingly to understand nothing of what you have read, proves you a half-wit. Only the very small mind hesitates to say "I don't know."

Above all, stop and *think* what you are saying! This is really the first, last and only rule. If you "stop" you can't chatter or expound or flounder ceaselessly, and if you *think*, you will find

a topic and a manner of presenting your topic so that your neighbor will be interested rather than long-suffering.

Remember also that the sympathetic—not apathetic—listener is the delight of delights. The person who looks glad to see you, who is seemingly eager for your news, or enthralled with your conversation; who looks at you with a kindling of the face, and gives you spontaneous and undivided attention, is the one to whom the palm for the art of conversation would undoubtedly be awarded.

CHAPTER VII

WORDS, PHRASES AND PRONUNCIATION

PHRASES AVOIDED IN GOOD SOCIETY

It is difficult to explain why well-bred people avoid certain words and expressions that are admitted by etymology and grammar. So it must be merely stated that they have and undoubtedly always will avoid them. To liken Best Society to a fraternity, with the avoidance of certain seemingly unimportant words as the sign of recognition, is not a fantastic simile. People of the fashionable world invariably use certain expressions and instinctively avoid others; therefore when a stranger uses an "avoided" one he proclaims that he "does not belong," exactly as a pretended Freemason proclaims himself an "outsider" by giving the wrong "grip"—or whatever it is by which Brother Masons recognize one another.

People of position are people of position the world over—and by their speech are most readily known. Appearance on the other hand often passes muster. A "show-girl" may be lovely to look at as she stands in a seemingly unstudied position and in perfect clothes. But let her say "My Gawd!" or "Gee, it looks swell!" and where is her loveliness then?

And yet—and this is the difficult part of the subject to make clear—the most vulgar slang like that quoted above is scarcely worse than the attempted elegance which those unused to good society imagine to be the evidence of cultivation.

People who say "I come," and "I seen it," and "I done it" prove by their lack of grammar that they have had little education. Unfortunate, very; but they may at the same time be brilliant, exceptional characters, loved by everyone who knows them, because they are what they seem and nothing else. But the caricature "lady" with the comic picture "society manner" who says "*Pardon me*" and talks of "retiring," and "residing,"

and "desiring," and "being acquainted with," and "attending" this and that with "her escort," and curls her little finger over the handle of her teacup, and prates of "culture," does *not* belong to Best Society, and *never* will! The offense of pretentiousness is committed oftener perhaps by women than by men, who are usually more natural and direct. A genuine, sincere, kindly American man—or woman—can go anywhere and be welcomed by everyone, provided of course, that he is a man of ability and intellect. One finds him all over the world, neither aping the manners of others nor treading on the sensibilities of those less fortunate than himself.

Occasionally, too, there appear in Best Society provincials in whose conversation is perceptible the influence of much reading of the Bible. Such are seldom if ever stilted or pompous or long-worded, but are invariably distinguished for the simplicity and dignity of their English.

There is no better way to cultivate taste in words than by constantly reading the best English. None of the words and expressions which are taboo in good society will be found in books of proved literary standing. But it must not be forgotten that there can be a vast difference between literary standing and popularity, and that many of the "best sellers" have no literary merit whatsoever.

To be able to separate best English from merely good English needs a long process of special education, but to recognize bad English one needs merely to skim through a page of a book, and if a single expression in the left-hand column following can be found (unless purposely quoted in illustration of vulgarity) it is quite certain that the author neither writes best English nor belongs to Best Society.

NEVER SAY:

I desire to purchase
I trust I am not trespassing

Request (meaning ask)

Will you accord me permission?

CORRECT FORM:

I should like to buy
I hope I am not in the way
(unless trespassing on private property is actually meant)
Used only in the third person in formal written invitations.
Will you let me? or May I?

NEVER SAY:

CORRECT FORM:

Permit me to assist you	Let me help you
I presume	I suppose
Tendered him a banquet	Gave him a dinner
Converse	Talk
Partook of liquid refreshment	Had something to drink
Perform ablutions	Wash
A song entitled	Called (proper if used in legal sense)
I will ascertain	I will find out
Residence (except in printing or engraving)	House
Mansion	Big house

“Attended” instead of “went to” is taboo with people like Mrs. Worldly, but is not especially disliked by the younger generation.

The objection to such words as purchase, partake, ablutions, etc., is that they have a pseudo-elegance about them that is on a par with the crooked little finger holding a teacup and the handshake at face level.

In best—meaning most distinguished—society no one arises, or retires or resides in a residence. One gets up, goes to bed, and lives in a house. In other words, everything that is simple and direct is better form than the cumbersome and pretentious.

In contrast to words which are pretentious, below are several never used by any but the socially ignorant:

NEVER SAY:

CORRECT FORM:

Brainy	Brilliant or clever
Make you acquainted with	(See Introductions)
Pardon <i>me!</i>	I beg your pardon. Or, Excuse me! Or, Sorry!
Lovely food	Good food
Elegant home	Beautiful house—or place
A stylish dresser	She dresses well, or she wears lovely clothes
Charmed! or Pleased to meet you!	How do you do! Or, I'm very glad to meet you!

NEVER SAY:

CORRECT FORM:

In the home	In some one's house or At home
Drapes	Curtains, or, if necessary, draperies
Phone, photo, auto, mints	Telephone, photograph, automobile, peppermints

"Gent," "girlie," "hubby," "little woman," are unspeakable.

"Tintinnabulary summons," meaning bell, and "bovine continuation," meaning cow's tail, are more amusing than offensive, but they illustrate the theory of bad style that is pretentious.

As examples of the very worst offenses that can be committed, the following are offered:

"Pray accept my thanks for the flattering ovation you have tendered me."

"Yes," says the preposterous bride, "I am the recipient of many admired and highly prized gifts."

"Will you permit me to recall myself to you?"

Speaking of bridesmaids as "pretty servitors," "dispensing hospitality," asking any one to "step this way."

Many other expressions are provincial and one who seeks purity of speech should, if possible, avoid them, but as "offenses" they are minor:

Reckon, guess, calculate, or figure, meaning think.

Allow, meaning agree.

Folks, meaning family.

Cute, meaning pretty or winsome.

Well, I declare! 'Pon my word!

Box party, meaning sitting in a box at the theater.

Visiting with, meaning talking to.

There are certain words which have been singled out and misused by the indiscriminating until their value is destroyed. Long ago "elegant" was turned from a word denoting the essence of refinement and beauty, into gaudy trumpery. "Refined" is on the verge. But the pariah of the language is "culture!" A word rarely used by those who truly possess it, but so constantly misused by those who understand nothing of its meaning, that it is becoming a synonym for vulgarity and imitation. To speak of the proper use of a finger bowl or the ability to introduce two people without a blunder as being "evidence of

culture of the highest degree" is precisely as though evidence of highest education were claimed for whoever can do sums in addition and read words of one syllable. Culture in its true meaning is widest possible education, *plus* especial refinement and taste.

The term "lady", which once denoted elegance and cultivation, long ago became a mere synonym for respectability which deteriorated into meaning nothing more distinguished than a female in well made clothes.

Short of rags and a shawl over her head, every female in America expects to be spoken of as "this lady". Consequently a real lady under most circumstances speaks of herself and her friends as women.

But the most misused words in the dictionary are "informal" when formality is intended, and "formal" for other occasions which have not an attribute of formality about them! Moreover they are misused by the highest and lowest alike. For example, Mrs. Worldly writes:

"Dear Mrs. Neighbor:

Will you and your husband dine with us very informally on Tuesday the tenth, etc."

Whereupon the Neighbors arrive, he in a dinner coat, she in her simplest evening dress, and find a dinner of fourteen people and every detail as formal as it is possible to make it.

On the other hand, countless people living in small communities misuse the word formal, calling every sort of company for lunch or dinner or bridge or tea, a "formal" party.

Formal is a synonym for ceremonial. A formal party is always conducted according to rules of ritualistic or established codes of ceremony.

In certain houses—such as the Worldlys' for instance—formality is inevitable no matter how informal may be her "will you dine informally" intention!

On the other hand, the Kindharts can invite a hundred guests, half of them strangers, and at the same time achieve a party that has nothing formal about it. And this because no matter how smoothly and well every detail may be carried out, there is a spontaneous lack of subservience to rule, impossible to formality.

All ceremonials are necessarily formal, and so are certain aggregations of acquaintances. But the ordinary pleasant social

intercourse between friends and neighbors should, it is to be hoped, never be characterized as formal.

SLANG

The fact that slang is apt and forceful makes its use irresistibly tempting. Coarse or profane slang is beside the mark, but "flivver," "taxi," the "movies," "deadly" (meaning dull), "feeling fit," "feeling blue," "grafter," a "fake," "grouch," "hunch" and "right-o!" are typical of words that it would make our spoken language stilted to exclude.

All colloquial expressions are little foxes that spoil the grapes of perfect diction, but they are very little foxes; it is the false elegance of stupid pretentiousness that is an annihilating blight which destroys root and vine.

In the choice of words, we can hardly find a better guide than the lines of Alexander Pope:

"In words, as fashions, the same rule will hold;
Alike fantastic, if too new, or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside."

PRONUNCIATION

Traits of pronunciation which are typical of whole sections of the country, or accents inherited from European parents, must not be confused with crude pronunciations that have their origin in illiteracy. A gentleman of Irish blood may have a brogue as rich as plum cake, or another's accent be soft Southern, or flat New England, or rolling Western; and to each of these the utterance of the others may sound too flat, too soft, too harsh, too refined, or drawled, or clipped short, but not uncultivated.

To a New York ear, which ought to be fairly unbiased since the New York accent is a composite of all accents, English women chirrup and twitter. But the beautifully modulated, clear-clipped enunciation of a cultivated Englishman, one who can move his jaws and not swallow his words whole, comes as near to perfection in English as the diction of the *Comédie Française* comes to perfection in French.

The Boston accent is very crisp and in places suggestive of

the best English, but the vowels are so curiously flattened that the speech has a saltless effect. There is no rhyming word as flat as the way they say "heart"—"haht." And "bone" and "coat"—"bawn," "cawt," to rhyme with awe!

Then South, there is too much salt—rather too much sugar. Everyone's mouth seems full of it, with "I" turned to "ah" and every staccato a drawl. But the voices are full of sweetness and music unknown north of the Potomac.

The Pennsylvania burr is perhaps the mother of the Western one. It is strong enough to have mothered all the r's in the wor-r-ld! Philadelphia's "haow" and "caow" for "how" and "cow," and "mee" for "my," are quite as bad as the "water-r" and 'thot' of the West.

N'Yawk is supposed to say "yeh" and "Omurica" and "Toos-deh," and "puddin'." "Whazza us'n tell'n' yuh?" Probably five per cent. of it does, but as a whole it has no accent, since it is a composite of all in one.

In best New York society there is perhaps a generally accepted pronunciation which seems chiefly an elimination of the accents of other sections. Probably that is what all people think of their own pronunciation. Or do they not know whether their inflection is right or wrong? Nothing should be simpler to determine. If they pronounce according to a standard dictionary, they are correct; if they don't, they have an "accent" or are ignorant; it is for them to determine which. Such differences as that between saying wash or wawsh, advertisement or advertisement, are of small importance. But no one who makes the least pretense of being a person of education says: kep for kept, genelmun or gempun or laydee, vawde-vil, fil-lum, or reefined.

HOW TO CULTIVATE AN AGREEABLE SPEECH

First of all, remember that while affectation is odious, crudeness must be overcome. A low voice is always pleasing, not whispered or murmured, but low in pitch. Do not talk at the top of your head, nor at the top of your lungs. Do not slur whole sentences together; on the other hand, do not pronounce as though each syllable were a separate tongue and lip exercise.

The oft-heard expression, "You know she is a lady as soon as she opens her mouth," is not an exaggeration. The first

requirement for charm of speech is a pleasing voice. A few singing lessons—even though you have no gift for music and will never sing a note—are of inestimable value in teaching you to place your speaking voice and in teaching you to breathe. A low voice—low in pitch, not in range—is always more pleasing than one forced up against the ceiling and apparently let out through a steam-vent in the roof! On the other hand, a voice uttered with so little strength that it threatens to be extinguished or so low as to be heard with effort, is almost as trying. Making yourself heard is chiefly a matter of enunciation; if you breathe properly and pronounce distinctly, a low voice carries well and delights a sensitive ear. Few people with loud voices have any idea that their steam-whistle screaming is not only ear-splitting but, in public, extremely bad form, as it attracts the attention of everyone within shouting radius.

As a nation we do not talk so much too fast, as too loud. Tens of thousands twang and slur and shout and burr! Many of us drawl and many others of us race tongues and breath at full speed, but, as already said, the speed of our speech does not matter so much. Pitch of voice matters very much and so does pronunciation—enunciation is not so essential—except to one who speaks in public.

Enunciation means the articulation of whatever you have to say distinctly and clearly. Pronunciation is the proper sounding of consonants, vowels, and the accentuation of each syllable.

There is no better way to cultivate a perfect pronunciation, apart from association with cultivated people, than by getting a small pronouncing dictionary of words in ordinary use, and reading it word by word, marking and studying any that you use frequently and mispronounce. When you know them, then read any book at random slowly aloud to yourself, very carefully pronouncing each word. The consciousness of this exercise may make you stilted in conversation at first, but by and by the “sense” or “impulse” to speak correctly will come.

This is a method that has been followed by many men handicapped in youth through lack of education, who have become prominent in public life, and by many women who, likewise handicapped by circumstances, have not only made possible a creditable position for themselves, but have then given their children the inestimable advantage of learning their mother tongue correctly at their mother’s knee.

CHAPTER VIII

MAKING ONE'S POSITION IN THE COMMUNITY

First of all, it is necessary to decide what one's personal idea of position is; whether the word suggests merely social standing, with a large or exclusive acquaintance and leadership in social gaiety, or a position established upon the foundation of communal consequence, which may or may not include great social gaiety. In other words, you who are establishing yourself, either as a young husband or a stranger, would you, if you could have your wish granted by a genie, choose to have the populace look upon you askance and in awe, because of your wealth and fashion, or would you wish to be loved, not as a power conferring favors which belong really to the first picture, but as a fellow-being with an understanding heart? The granting of either wish is not a bit beyond the possibilities of any one. It is merely a question of depositing securities of value in the bank of life.

THE BANK OF LIFE

Life, whether social or business, or civic or whatever else, is a bank in which you deposit certain funds of character, intellect and heart; or other funds of egotism, hard-heartedness and unconcern; or deposit—nothing! And the bank honors your deposit, and no more. In other words, you can draw nothing out but what you have put in.

If your community is to give you admiration and honor, it is merely necessary to be admirable and honorable. The more you put in, the more will be paid out to you. It is too trite to put on paper! But it is astonishing, isn't it, how many people who are depositing nothing whatever, expect to be paid in admiration and respect?

A man of really high position is always a great citizen first and above all. Otherwise he is a hollow puppet, whether he is a millionaire or has scarcely a dime to bless himself with. In the same way, a woman's social position that is built on sham, vanity, and selfishness, is like one of the buildings at an exposition; effective at first sight, but bound when slightly weather-beaten to show stucco and glue.

It would be very presumptuous to attempt to tell any man how to acquire the highest position in his community, especially as the answer is written in his heart, his intellect, his altruistic sympathy, and his ardent civic pride. A lesser ambition, however, which can perhaps have directions written for it, is the taking or acquiring of a social position.

THE BRIDE OF GOOD FAMILY

The bride of good family need do nothing on her own initiative. After her marriage, when she settles down in her new home, she assumes by right the intimate visiting list of both her own and her husband's families, whether they call on her or not. This means that if she cares to give a general party, she can invite any of them she wants to. She should not, however, ask any mere acquaintances of her family to her house, until they have first invited her and her husband to theirs. But if she should like to invite intimate friends of her own or of her husband's family to a meal or to any party she chooses, there is no reason why she should not do so.

Usually when a bride and groom return from their wedding trip, all their personal friends and those of their respective parents give "parties" for them. And from being seen at one house, they are invited to another. If they go nowhere, they do not lose position, but they are apt to be overlooked until people remember them by seeing them. But it is not at all necessary for young people to entertain in order to be asked out a great deal; they need merely be attractive and have engaging manners to be as popular as heart could wish. But they must make it a point to be considerate of everyone and never fail to take the trouble to go up with a smiling "How do you do" to every older lady who has been courteous enough to invite them to her house. That is not "toadying," it is being merely polite. To go up and gush is a very different matter, and to go up and

gush over a prominent hostess who has never invited them to her house, is toadying and of a very cheap variety.

A really well-bred person is as charming as possible to all, but effusive to none, and shows no difference in manner either to the high or to the lowly when they are of equally formal acquaintance.

THE BRIDE WHO IS A STRANGER

The bride who is a stranger, but whose husband is well known in the town to which he brings her, is in much the same position as the bride noted above, in that her husband's friends call on her; she returns their visits, and many of them invite her to their house. But it then devolves upon her to make herself liked, otherwise she will find herself in a community of many acquaintances but no friends. The best ingredients for likableness are a happy expression of countenance, an unaffected manner, and a sympathetic attitude. If she is so fortunate as to possess these attributes her path will have roses enough. But a young woman with an affected pose and bad or conceited manners, will find plenty of thorns. Equally unsuccessful is she with a chip-on-her-shoulder who, coming from New York for instance, to live in Brightmeadows, insists upon dragging New York sky-scrappers into every comparison with Brightmeadows' new six-storied building. She might better pack her trunks and go back where she came from. Nor should the bride from Brightmeadows, who has married a New Yorker, flaunt Brightmeadows standards or customs, and tell Mrs. Worldly that she does not approve of a lady's smoking! Maybe she doesn't and she may be quite right, and she need not smoke herself; but she should not make a display of intolerance, or she, too, would better take the first train back home, since she is likely to find New York very, very lonely.

THE NEW-COMER IN TOWN

Ask three people at random how the young Lakes from Chicago are to make friends in Strangetown, where they have gone to live, and all three probably will answer, "They will take letters of introduction." And yet this is an occasion when letters of introduction are better sent than taken.

If the Lakes themselves present a letter to Mrs. Oldname and Mrs. Neighbor, these ladies are both obliged, whether they feel like it or not, to show the Lakes immediate and particular hospitality, or affront both the Lakes and the writers of the letters.

The better thing for a friend of the Lakes to do is to write a letter *about* them. Or a friend of theirs may even write to her friend who is a friend of Mrs. Oldname's. This form of indirect introduction is just as valid, but it does not force the Lakes upon the intimate hospitality of people in the way a letter given to the Lakes themselves would.

But with either form of introduction to prominent citizens the Lakes arrive with a position already made, which ranks in direct proportion to the standing of those who wrote the introductions. Since, however, no one but "persons of position" are eligible to letters of importance, there would be no question of acquiring position—which they already have—but of adding merely to their acquaintance.

So when the Lakes arrive, Mrs. Oldname and Mrs. Neighbor, who have been written to, invite them to their houses. Those who meet them like them—and that is all there is!

But, supposing they did not happen to have friends who knew people in Strangetown? The making of a position in a new place is a long and slow road to travel, particularly long and slow for a man and his wife in such a city as New York, where people live for years in the same apartment house without their neighbors on the floors above or below knowing them by sight. But no other city in the world—except London, perhaps—is as unaware as that.

When people move to a new city or town, it is usually because of business. The husband at least makes business acquaintances, but the wife is left alone. The only thing for her to do is to join the church of her denomination, and become interested in some activity; not only as an opening wedge to acquaintanceships and possibly intimate friendships, but as an occupation and a respite from loneliness. Her social position is gained usually at a snail's pace—nor should she do anything to hurry it. If she is a real person, if she has qualities of mind and heart, if she has charming manners, sooner or later a certain position will come, and in proportion to her eligibility.

One of the ladies with whom she works in church, having

gradually learned to like her, asks her to her house. Nothing may ever come of this, but another one, also inviting her, may bring an introduction to a third, who takes a fancy to her. This third lady also invites her where she meets an acquaintance she has already made on one of the two former occasions, and this acquaintance in turn invites her. By the time she has met the same people several times, they gradually, one by one, offer to go and see her, or ask her to come and see them. One inviolable rule she must not forget: it is fatal to be pushing or presuming. She must remain dignified always, natural and sympathetic when any one approaches her, but she should not herself approach any one more than half way. A smile, the more friendly the better, is never out of place, but after smiling she should pass on! Never grin weakly and — cling!

If she is asked to go to see a lady, it is quite right to go. But not again, until the lady has returned the visit, or asked her to her house. And if admitted when making a first visit, she should remember not to stay more than fifteen or, at most, twenty minutes. It is always wise to make others sorry to have her leave rather than run the risk of having the hostess wonder why her visitor doesn't know enough to go!

THE ENTRANCE OF AN OUTSIDER

The outsider—meaning one who has lived always in the community but not as a member of its fashionable groups—enters society by the same path, but it is steeper and longer because there is an outer gate of reputation called “They are not people of any position” which is difficult to unlatch. Nor is it ever unlatched to those who sit at the gate rattling at the bars, or plaintively peering in. The better, and the only way if she has not the key of birth, is through study to make herself eligible. Meanwhile, charitable or civic work will give her interest and occupation as well as throw her with ladies of good breeding, by association with whom she cannot fail to acquire some of those qualities of manner before which the gates of society always open.

AVOIDING THE APPEARANCE OF BEING A SNOB

If you are not a snob and want to avoid ever being made to *seem* one, don't rush into intimacy with the welcoming but not

especially congenial neighbors, and then later on withdraw from your earlier friends when you meet people you really like. It is in this way precisely that many a perfectly simple well-meaning person gets a reputation—never to be lived down—of being a snob. If you *are* a snob, and transfer yourself from the next-door circle to the Highhill circle merely because the Highhills are richer or more important, then you deserve the opinion you have brought upon yourself. It does not matter in the least that this one incident is added to the reputation which you will inevitably establish anyway.

But a like situation can so easily occur to one who is no snob at all. For instance: You move into a strange neighborhood which shows you nothing but indifference. You are horribly lonely, and missing your friends and your family at home, Mrs. Nextdoor is friendly. Perhaps she shows you some real kindness. Perhaps she comes over and sits up half the night with you when the baby has croup. Perhaps she brings you books or flowers or broth when you are ill. You don't think very much whether or not you really like her. By this is meant how much you and she may really have in common. Then you meet other people and gradually get to know them better. Inevitably you drift toward those whose interests are the same as your own. You find that while you like Mrs. Nextdoor herself, your husband does not like her husband at all, and that neither of you is in sympathy with the people you meet at their house.

On the other hand, you both gradually discover that you have everything in common with the Highhills and all their friends. Or let us suppose that you are particularly interested in gardening, or in music or books or sports. Naturally you drift toward membership in the Garden Club, or the Symphony concerts, the Reading Class, or the Country Club. You naturally join these organizations because they appeal to your taste.

If you drift entirely away from Mrs. Nextdoor it is not because you do not feel as friendly toward her personally as ever you did. You would be delighted to include her in your activities, but she does not really like your friends or their occupations any more than you like hers.

Perhaps she sees all this clearly and remains as friendly a neighbor as ever. But not infrequently she resents your desertion as a disloyalty, and sometimes even ends by changing her former friendship into enmity.

A hundred proverbs proclaim the triteness of the fact that like drifts inevitably to like, and it is not snobbery but common sense to avoid unpleasantness by realizing that if you happen to be a farm-yard duck there is no use in trying to make believe that you are at home among wild swans!

On the other hand, if you are a wild swan, you are not going to be happy for long among ducks. The objection is not to your going eventually with your own kind, but to having made believe you were other than you are.

Perfect society is composed of those who have tastes and thoughts in common. Friendliness also exists between those who have like occupations.

The highly cultivated cannot very well find pleasure in the company of the illiterate; and cultivation may mean social and ethical culture quite as well as scholastic erudition. It is the superior who is bored, but by politeness he is barred from showing his boredom. Therefore he withdraws, often bringing upon himself the resentful epithet of snob, which is not at all deserved.

A snob is a person who is always animated by the impression he wants to make, and the exalted regard in which he strives to be held by others. The discriminating person cares nothing whatever about the opinions of others, and chooses his interests and his companions according to his personal taste and inclination.

Between being really a snob and merely reserved and selective is the entire distance between being contemptible and admirable—between worst and best.

CHAPTER IX

CARDS AND VISITS

Who was it that said—in the Victorian era probably, and a man of course—"The only mechanical tool ever needed by a woman is a hair-pin"? He might have added that with a hair-pin and a visiting card, she is ready to meet most emergencies.

Although the principal use of a visiting card, at least the one for which it was originally invented—to be left as an evidence of one person's presence at the house of another—has gone gradually out of ardent favor in fashionable circles, its usefulness seems to keep a nicely adjusted balance. In New York, for instance, the visiting card has entirely taken the place of the written note of invitation to informal parties of every description. Messages of condolence or congratulation are written on it; it is used as an endorsement in the giving of an order; it is even tacked on the outside of express boxes. The only employment of it which is not as flourishing as formerly is that of being left in quantities and with frequency at the doors of acquaintances. This will be explained further on.

A CARD'S SIZE AND ENGRAVING

A married woman's card is usually about $2\frac{7}{8}$ to $2\frac{3}{4}$ inches long, by 2 to $2\frac{1}{4}$ inches high, although the smaller of these two dimensions has been for many years the prevailing fashion. The card of a young, unmarried woman is usually the smaller of these two sizes. Very young girls customarily use a card smaller still. A man's card is narrower in shape—from $2\frac{7}{8}$ to $3\frac{1}{4}$ inches long, and from $1\frac{3}{8}$ to $1\frac{5}{8}$ inches high. The cards are ordinarily made of white or cream-white unglazed cardboard of medium thickness, but at times there is a revived fad for cards made of thin, translucent, artificial parchment,

of an old ivory color. The advantage of the latter is that a greater quantity may be carried easily.

The engraving much in use is shaded Roman. Script is always good form, and various other letterings, brought out by engravers from time to time, have a temporary vogue, but all ornate lettering should be avoided.

All people who live in cities should have the address in the lower right corner, engraved in very small letters. In the country, addresses are not important, as everyone knows where everyone else lives. People who have town and country houses usually have separate cards for their various addresses.

It is not customary for a married man to have a club address on his card, and it would be serviceable only in giving a card of introduction to a business acquaintance, under social rather than business circumstances, or in paying a formal call upon a political or business associate. Unmarried men often use no other address than that of a club, especially if they live in bachelor's quarters; but young men who live at home use their home address.

CORRECT NAMES AND TITLES

To be impeccably correct, initials should not be engraved on a visiting card. A gentleman's card should read: Mr. John Hunter Titherington Smith; but since names are sometimes awkwardly long, and it is the American custom to cling to each and everyone given in baptism, he engraves his cards Mr. John H. T. Smith, or Mr. J. H. Titherington Smith, as suits his fancy. So, although, according to high authorities, he should drop a name or two and be Mr. Hunter Smith, or Mr. Titherington Smith, it is very likely that to the end of time the American man, and necessarily his wife, who must use the name as he does, will go on cherishing initials. Her card must of course be the duplicate of his, and not read Mrs. J. Hunter Smith when his reads Mr. John H. Smith.

A curious custom in certain provincial circles is the discarding by a widow of her husband's Christian name and sometimes her wedding ring as well. Of course if he made her so bitterly unhappy that the thought of him is hateful—and she doesn't care who knows it!—one can understand her getting rid of everything suggestive of him. But it is impossible to imagine a sor-

rowing wife's repudiation of a beloved husband's name and ring, the most sacred emblems of her life with him.

A man gives his name to his wife for life—or until she herself through re-marriage relinquishes it. A widow, therefore, should always continue to use her husband's Christian names. She is Mrs. John Hunter Titherington Smith, or, to compromise, Mrs. J. H. Titherington Smith, but she is *never* Mrs. Sarah Smith, at least not anywhere in good society. In business and in legal matters a woman may be addressed by her own Christian name, because she uses it in her signature. But one should never address a personal or social letter "Mrs. Sarah Smith."

A woman who has earned a professional title such as "Dr." or has made her name otherwise celebrated, uses her title or professional name in public, and in private life uses the name of her husband. A spinster who is a practising physician uses the title of "Dr." socially as well as professionally. But if she is, for instance, a Doctor of Philosophy, a woman of sensitive taste would never call herself Doctor except in a classroom or when introduced as a speaker.

When a widow's son, who has the name of his father, marries, the widow may have Sr. added to her name; or if she is the head of the family, she very often omits all Christian names, and has her card engraved "Mrs. Smith" (Smith is not a very good name as an example, since no one could very well claim the distinction of being *the* Mrs. Smith. It, however, illustrates the point.)

This is necessary if they live at the same address—or in a village where no street address is used. If they live in different cities they can both be Mrs. John Hunter Smith.

For the daughter-in-law to continue to use a card with Jr. on it when her husband no longer uses Jr. on his, is a mistake made by many people. A wife always bears the name of her husband. To have a man and his mother use cards engraved respectively Mr. J. H. Smith and Mrs. J. H. Smith and the son's wife a card engraved Mrs. J. H. Smith, Jr., would announce to whomever the three cards were left upon, that Mr. and Mrs. Smith and *their* daughter-in-law had called.

The cards of a young girl after she is sixteen always have "Miss" before her name, which must be her real and never a nickname: Miss Sarah Smith, not Miss Sally Smith.

The fact that a man's name has "Jr." added at the end in no

way takes the place of "Mr." His card should be engraved Mr. John Hunter Smith, Jr., and his wife's Mrs. John Hunter Smith, Jr. It is rather the fashion to have the "junior" engraved in full. It is not spelled with a capital J if spelled out.

It is improper for a man to continue adding Jr. to his name after the death of his senior. In the same way it is improper to continue calling a boy John Smith 3rd if either John Smith or John Smith Jr. has died. "Junior" always means the son or grandson of a man of the same name; 2nd means the nephew or cousin of a man of the same name.

A boy never puts "Mr." on his cards until he leaves school, and many use cards without "Mr." while in college. A doctor, or a minister, or a military officer, and frequently a judge, have their cards engraved with their titles: Dr. Henry Gordon; The Reverend William Goode; Colonel Thomas Doyle; Judge Horace Rush. But a man holding high degrees does not add their letters to his name, and his cards are not engraved "Professor" unless he is a public teacher of highest rank who holds an established chair in a university.

The double card reads: Dr. and Mrs. Henry Gordon; Judge and Mrs. Horace Rush, Professor and Mrs. Scholar, etc. It is best form to engrave titles in full.

A woman who has divorced her husband retains the legal as well as the social right to use her husband's full name, in New York State at least. Usually she prefers, if her name was Alice Green, to call herself Mrs. Green Smith; not Mrs. Alice Smith, and on no account Mrs. Alice Green—unless she wishes to give the impression that she was the guilty one in the divorce.

CARDS OF PERSONAGES

The correct card for a Governor is,

The Governor of Nevada

on a card that is slightly larger (or squarer) than an ordinary man's card. Less correct, but perfectly admissible, is his ordinary card with Governor of Nevada added in small letters under his name. Occasionally an over-modest incumbent objects to the correct form because he thinks it looks too self-important. But he must remember that the card is that of the Governor of a State and not that of a private citizen.

The card of a Mayor may read either

The Mayor of Chicago

or

Mr. John Lake
Mayor of Chicago

as he personally chooses.

It is unnecessary to continue this list, as each official certainly "knows his own name!" But it may be as well to add that titles of "courtesy" have no place either in a signature or on a visiting card.

"The Hon." is never correct on a card, also it is in extremely bad taste for an ex-Reserve Officer to continue having his cards engraved "Captain" or "Major" or "Commander" or "Colonel."

The card of a doctor or surgeon is either James Smith, M.D., or Dr. James Smith, as he prefers.

The visiting card for a doctor and his wife is engraved Dr. and Mrs. James Smith.

A woman physician who is actually practising her profession is Dr. Julia Smith or Julia Smith, M.D.

CHILDREN'S CARDS

That very little children should have visiting cards is not so "silly" as might at first thought be supposed. To acquire perfect manners, and those graces of deportment that Lord Chesterfield so ardently tried to instil into his son, training cannot begin early enough, since it is through lifelong familiarity with the niceties of etiquette that much of the distinction of those to the manner born is acquired. Many mothers think it good training in social personality for children to have their own cards, even though they are used only to send with gifts and upon very rare occasions.

At the rehearsal of a wedding, the tiny twin flower girls came carrying their wedding present for the bride between them, to which they had themselves attached their own small visiting cards. One card was bordered and engraved in pink, and the other bordered and engraved in blue, and the address on each read "*Chez Maman.*"

And in going to see a new baby cousin each brought a small

1830 bouquet, and sent to their aunt their cards, on which, after seeing the baby, one had printed "He is very little," and the other, "It has a red face." This shows that if modern society believes in beginning social training in the nursery, it does not believe in hampering a child's natural expression.

SPECIAL CARDS AND WHEN TO USE THEM

The double card, reading Mr. and Mrs., is sent with a wedding present, or with flowers to a funeral, or with flowers to a *débutante*, and is also used in paying formal visits.

The card on which a *débutante's* name is engraved under that of her mother, is used most frequently when no coming-out entertainment has been given for the daughter. Her name on her mother's card announces, wherever it is left, that the daughter is "grown" and "eligible" for invitations. Although general card leaving is going each year more and more out of fashion, it is still correct when paying visits to leave the cards of all sons and daughters who are grown.

THE P. P. C. CARD

This is merely a visiting card, whether of a lady or a gentleman, on which the initials P. P. C. (*pour prendre congé*—to take leave) are written in ink in the lower left corner. This is usually sent by mail to acquaintances when one is leaving, and means nothing except "I've gone away—Good-by." It is in no sense a message of thanks for especial kindness, for which a visit should be paid or a note of farewell and thanks written.

CARDS OF NEW OR TEMPORARY ADDRESS

In cities where there is no social register or other printed society list, one notifies acquaintances of a change of address by mailing a visiting card.

Cards are also sent, with a temporary address written in ink, when one is in a strange city and wishes to notify friends where one is stopping.

It is also quite correct for a lady to mail her card with her temporary address written on it to any gentleman whom she would care to see, and who she is sure would like to see her.

WHEN CARDS ARE SENT

When not intending to go to a tea or a wedding reception (the invitation to which did not have R. s. v. p. on it and require an answer), one should mail cards to the hostess so that they will arrive on the morning of the entertainment. To a tea given for a *débutante*, cards are enclosed in one envelope and addressed merely to:

Mrs. Gilding
00 Park Avenue
New York

Sending cards to wedding receptions has gone entirely out of vogue, because if one receives a house invitation one should either accept or regret. And if one is asked only to the church, one goes or one doesn't and that is all. It is polite, however, to leave a card at the house of the bride's parents within a week or so after the wedding, and to call upon the bride and groom when they are established "at home".

THE VISIT OF EMPTY FORM

Not so many years ago, Mrs. Social Leader, after her annual ball, put all the cards left upon her into a certain box. A few weeks later these cards, carefully noted, made up the list of those to be invited next year and the absent were left out.

Young people who liked to be asked to her house were apt to leave an extra one at the door, on occasion, so that theirs should not be among the missing when the new list was made up—especially as the more important hostesses were very quick to strike a name off, but seldom if ever known to put one back.

But about twenty years ago the era of informality set in and has been gaining ground to such extent that if lists were kept according to "party call" cards, the lists could most of them be written on the back of a single card. In fact the exacting New York hostess is likely to find her tapestried rooms quite empty, while the younger world of fashion flocks to the crystal-fountained ballroom of the new Spendeasy Westerns. And then, too, life holds so many other diversions and interests for the very type of youth which of necessity is the vital essence

of all social gaiety, that they care not at all whether Mrs. Toplofty and Mrs. Social Leader ask them to their balls or not. They are glad enough to go—sometimes! But they don't care enough for invitations to think of paying visits. And as Society can have distinction and dignity without youth, but not gaiety, hostesses have capitulated and "party calls" by the younger set are no longer insisted upon.

In trying to find out where the present indifference started, many ascribe it to Bobo Gilding, to whom entering a great drawing-room was more suggestive of the daily afternoon tea ordeal of his early nursery days than a voluntary act of pleasure. He was long ago one of the first to rebel against old Mrs. Toplofty's exactions of party calls, by saying he did not care in the least whether his great-aunt Jane Toplofty invited him to her stodgy old ball or not. And then Lucy Wellborn (the present Mrs. Bobo Gilding) did not care much to go either if none of her particular men friends were to be there. Little she cared to dance the cotillion with old Colonel Bluffington or to go to supper with that odious Hector Newman. And so, beginning first with a few gilded youths, then including young society, the habit has spread until the obligatory paying of visits has almost joined the once universal "day at home" as belonging to a past age.

But because punctilious card-leaving, visiting, and "days at home" have gone out of fashion in New York, is no reason why these really important observances should not be, or are not, in the height of fashion elsewhere. Nor, on the other hand, must any one suppose, because the younger New Yorkers pay few visits and never have days at home, that they are a bit less careful about the things which they happen to consider essential to proper behavior.

But there are circumstances when even the most indifferent to social obligations *must* leave cards.

WHEN CARDS MUST BE LEFT

Etiquette absolutely demands that one leave a card within a few days after taking a first meal in a lady's house; or if one has for the first time been *invited* to lunch or dine with strangers, it is inexcusably rude not to leave a card upon them, whether one accepted the invitation or not.

One must also return a first call, even if one does not care for the acquaintance. Only a real "cause" can excuse the affront to an innocent stranger that the refusal to return a first call would imply. If one does not care to continue the acquaintance, one need not pay a second visit.

Also a card is always left with a first invitation. Supposing Miss Philadelphia takes a letter of introduction to Mrs. Newport—Mrs. Newport, inviting Miss Philadelphia to her house, would not think of sending her invitation without also leaving her card. Good form demands that a visit be paid before issuing a *first invitation*. Sometimes a note of explanation is sent asking that the formality be waived, but it is *never* disregarded, except in the case of an invitation from an older lady to a young girl. Mrs. Worldly, for instance, who has known Jim Smartlington always, might, instead of calling on Mary Smith, to whom his engagement is announced, write her a note, asking her to lunch or dinner. But in inviting Mrs. Greatlake of Chicago she would leave her card with her invitation at Mrs. Greatlake's hotel.

It seems scarcely necessary to add that any one not entirely heartless must leave a card on, or send flowers to, an acquaintance who has suffered a recent bereavement. One should also leave cards of inquiry or send flowers to sick friends, or, on occasion, to acquaintances.

INVITATION IN PLACE OF RETURNED VISIT

Although sending an invitation is not supposed to cancel the obligation of paying a visit, fashionable people, who are in the habit of lunching or dining with each other two or three times a season, pay no attention to visits whatever. Mrs. Norman calls on Mrs. Gilding. Mrs. Gilding invites the Normans to dinner. They go. A short time afterward Mrs. Norman invites the Gildings—or the Gildings very likely again invite the Normans. Some evening, at all events, the Gildings dine with the Normans. Some day, if Mrs. Gilding happens to be leaving cards, she may leave them at the Normans—or she may not. Some people leave cards almost like the "hares" in a paper chase; others seldom if ever do. Except on the occasions mentioned in the paragraph before this, or unless there is an illness, a death, a birth, or a marriage, people in society invite each

other to their houses and don't leave cards at all. Nor do they ever consider whose "turn" it is to invite whom.

If you have been entertained by two hostesses together, you are indebted to both. But when returning their hospitality it is not necessary that you invite them together.

"NOT AT HOME"

When a servant at a door says "Not at home," this phrase means that the lady of the house is "Not at home to visitors." This answer neither signifies nor implies—nor is it intended to imply—that Mrs. Jones is out of the house. Some people say "Not receiving," which means actually the same thing, but the "not at home" is infinitely more polite; since in the former you know she is in the house but won't see you, whereas in the latter case you have the pleasant uncertainty that it is quite possible she is out.

To be told "Mrs. Jones is at home but doesn't want to see you," would certainly be unpleasant. And to "beg to be excused"—except in a case of illness or bereavement—has something very suggestive of a cold shoulder. But "not at home" means that she is not sitting in the drawing-room behind her tea tray; that and nothing else. She may be out or she may be lying down or otherwise occupied. Nor do people of the world find the slightest objection if a hostess, happening to recognize the visitor as a particular friend, calls out, "Do come in! I *am* at home to *you*!" Any one who talks about this phrase as being a "white lie" either doesn't understand the meaning of the words, or is going very far afield to look for untruth. To be consistent, these over-literals should also exact that when a guest inadvertently knocks over a teacup and stains a sofa, the hostess instead of saying "It is nothing at all! Please don't worry about it," ought for the sake of truth to say, "See what your clumsiness has done! You have ruined my sofa!" And when some one says "How are you?" instead of answering "Very well, thank you," the same truthful one should perhaps take an hour by the clock and mention every symptom of indisposition that she can accurately subscribe to.

While "not at home" is merely a phrase of politeness, to say "I am *out*" after a card has been brought to you is both an untruth and an inexcusable rudeness. Or to have an inquiry an-

swered, "I don't know, but I'll see," and then to have the servant, after taking a card, come back with the message "Mrs. Jones is out" cannot fail to make the visitor feel rebuffed. Once a card has been admitted, the visitor *must* be admitted also, no matter how inconvenient receiving her may be. You may send a message that you are dressing but will be very glad to see her if she can wait ten minutes. The visitor can either wait or say she is pressed for time. But if she does not wait, then *she* is rather discourteous.

Therefore, it is of the utmost importance always to leave directions at the door such as, "Mrs. Jones is not at home." "Miss Jones will be home at five o'clock," "Mrs. Jones will be home at 5.30," or Mrs. Jones "is at home" in the library to intimate friends, but "not at home" in the drawing-room to acquaintances. It may be a nuisance to be obliged to remember either to turn an "in" and "out" card in the hall, or to ring a bell and say, "I am going out," and again, "I have come in." But whatever plan or arrangement you choose, no one at your front door should be left in doubt and then repulsed. It is not only bad manners, but it is bad housekeeping.

THE OLD-FASHIONED DAY AT HOME

It is doubtful if the present generation of New Yorkers knows what a day at home is! But their mothers, at least, remember the time when the fashionable districts were divided into regular sections wherein, on a given day of the week, the whole neighborhood was "at home." Friday sounds familiar as the day for Washington Square! And, was it Monday for lower Fifth Avenue? At all events, each neighborhood on the day of its own suggested a local fête. Ladies in visiting dresses with trains and bonnets and nose-veils and tight gloves, holding card cases, tripped demurely into this house, out of that, and again into another; and there were always many broughams and victorias slowly "exercising" up and down, and very smart footmen standing with maroon or tan or fur rugs over their arms in front of Mrs. Wellborn's house or Mrs. Oldname's, or the big house of Mrs. Toplofty at the corner of Fifth Avenue. It must have been enchanting to be a grown person in those days! Enchanting also were the C-spring victorias, as was life in general that was taken at a slow carriage pace and not at the motor speed

of to-day. The "day at home" is still in fashion in Washington, and it is ardently to be hoped that it also flourishes in many cities and towns throughout the country or that it will be revived, for it is a delightful custom—though more in keeping with Europe than America, which does not care for gentle paces once it has tasted swift. A certain young New York hostess announced that she was going to stay home on Saturday afternoons. But the men went to the country and the women to the opera, and she gave it up.

There are a few old-fashioned ladies, living in old-fashioned houses, and still staying at home in the old-fashioned way to old-fashioned friends who for decades have dropped in for a cup of tea and a chat. And there are two maiden ladies in particular, joint chatelaines of an imposingly beautiful old house where, on a certain afternoon of the week, if you come in for tea, you are sure to meet not alone those prominent in the world of fashion, but a fair admixture of artists, scientists, authors, inventors, distinguished strangers—in a word Best Society in its truest sense. But days at home such as these are not easily duplicated; for few houses possess a "salon" atmosphere, and few hostesses achieve either the social talent or the wide cultivation necessary to attract and interest so varied and brilliant a company.

MODERN CARD LEAVING

The modern New York fashion in card-leaving is to dash as fast as possible from house to house, sending the chauffeur up the steps with cards, without ever asking if any one is home. Some butlers announce "Not at home" from force of habit even when no question is asked. There are occasions when the visitors *must ask* to see the hostess (see page 88); but cards are left without asking whether a lady is at home under the following circumstances:

Cards are left on the mother of the bride after a wedding, also on the mother of the groom.

Having been asked to lunch or dine with a lady whom you know but slightly, you should leave your card whether you accepted the invitation or not, within three days if possible, or at least within a week after the date for which you were invited. It is not considered necessary (in New York at least) to ask if she is at home; promptness in leaving your card is, in this in-

stance, better manners than delaying your "party call" and asking if she is at home. This matter of asking at the door is one that depends upon the customs of each State and city, but as it is always wiser to err on the side of politeness, it is the better policy, if in doubt, to ask "Is Mrs. Blank at home?" rather than to run the risk of offending a lady who may like to see her visitors.

A card should always be left with the first invitation to a stranger who has brought a letter of introduction, and it is polite—though not necessary—to ask to be received.

VISITS WHICH EVERYONE MUST PAY

Paying visits differs from leaving cards in that you must ask to be received. A visit of condolence should be paid at once to a friend when a death occurs in her immediate family. A lady does not call on a gentleman, but writes him a note of sympathy.

In going to inquire for sick people, you should ask to be received, and it is always thoughtful to take them gifts of books or fruit or flowers.

If a relative announces his engagement, you must at once go to see his fiancée. Should she be out, you do not ask to see her mother. You do, however, leave a card upon both ladies and you ask to see her mother if received by the daughter.

A visit of congratulation is also paid to a new mother and a gift invariably presented to the baby.

MESSAGES WRITTEN ON CARDS

"With sympathy" or "With deepest sympathy" is written on your visiting card with flowers sent to a funeral. This same message is written on a card and left at the door of a house of mourning, if you do not know the family well enough to ask to be received.

"To inquire" is often written on a card left at the house of a sick person, but not if you are received.

In going to see a friend who is visiting a lady whom you do not know, whether you should leave a card on the hostess as well as on your friend depends upon the circumstances: if the hostess is one who is socially prominent and you are unknown,

it would be better taste not to leave a card on her, since your card afterward found without explanation might be interpreted as an uncalled-for visit made in an attempt for a place on her list. If, on the other hand, she is the unknown person and you are the prominent one, your card is polite, but unwise unless you mean to include her name on your list. But if she is one with whom you have many interests in common, then you may very properly leave a card for her.

In leaving a card on a lady stopping at a hotel or living in an apartment house, you should write her name in pencil across the top of your card, to insure its being given to her, and not to some one else.

At the house of a lady whom you know well and whom you are sorry not to find at home, it is "friendly" to write "Sorry not to see you!" or "So sorry to miss you!"

Turning down a corner of a visiting card is by many intended to convey that the visit is meant for all the ladies in the family. Other people mean merely to show that the card was left at the door in person and not sent in an envelope. Other people turn the corner down from force of habit and mean nothing whatever. But whatever the reason, more cards are bent or dog-eared than are left flat.

ENGRAVED CARDS ANNOUNCING ENGAGEMENT, BAD FORM

Some one somewhere asked whether or not to answer an engraved card announcing an engagement. The answer can have nothing to do with etiquette, since an engraved announcement is unknown to good society. (For the proper announcement of an engagement see page 303.)

WHEN PEOPLE SEE THEIR FRIENDS

Five o'clock is the informal hour when people are "at home" to friends. The correct hour for leaving cards and paying formal visits is between 3.30 and 4.30. One should hesitate to pay a visit at the "tea hour" unless one is sure of one's welcome among the "intimates" likely to be found around the hostess's tea-table.

Many ladies make it their practise to be home if possible at five o'clock, and their friends who know them well come in at

that time. (For the afternoon tea-table and its customs, see page 164.)

INFORMAL VISITING OFTEN ARRANGED BY TELEPHONE

For instance, instead of ringing her door-bell, Mrs. Norman calls Mrs. Kindhart on the telephone: "I haven't seen you for weeks! Won't you come in to tea, or to lunch—just you." Mrs. Kindhart answers, "Yes, I'd love to. I can come this afternoon"; and five o'clock finds them together over the tea-table.

In the same way young Struthers calls up Millicent Gilding, "Are you going to be in this afternoon?" She says, "Yes, but not until a quarter of six." He says, "Fine, I'll come then." Or she says, "I'm so sorry, I'm playing bridge with Pauline—but I'll be in to-morrow!" He says, "All right, I'll come to-morrow."

The younger people rarely go to see each other without first telephoning. Or since even young people seldom meet except for bridge, most likely it is Millicent Gilding who telephones the Struthers youth to ask if he can't possibly get up-town before five o'clock to make a fourth with Mary and Jim and herself.

HOW A FIRST VISIT IS MADE

In very large cities, neighbors seldom call on each other. But if strangers move into a neighborhood in a small town or in the country, or at a watering-place, it is not only unfriendly but uncivil for their neighbors not to call on them. The older residents always call on the newer. And the person of greatest social prominence should make the first visit, or at least invite the younger or less prominent one to call on her; which the younger should promptly do.

Or two ladies of equal age or position may either one say, "I wish you would come to see me." To which the other replies, "I will with pleasure." More usually the first one offers "I should like to come to see you, if I may." And the other, of course, answers "I shall be delighted if you will."

The first one, having suggested going to see the second, is bound in politeness to do so, otherwise she implies that the acquaintance on second thought seems distasteful to her.

Everyone invited to a wedding should call upon the bride on

her return from the honeymoon. And when a man marries a girl from a distant place, courtesy absolutely demands that his friends and neighbors call on her as soon as she arrives in her new home.

ON OPENING THE DOOR TO A VISITOR

On the hall table in every house, there should be a small silver, or other card tray, a pad and a pencil. The nicest kind of pad is one that, when folded, makes its own envelope, so that a message when written need not be left open. There are all varieties and sizes at all stationers.

When the door-bell rings, the servant on duty, who can easily see the chauffeur or lady approaching, should have the card tray ready to present, on the palm of the left hand. A servant at the door must never take the cards in his (or her) fingers.

CORRECT NUMBER OF CARDS TO LEAVE

When the visitor herself rings the door-bell and the message is "not at home," the butler or maid proffers the card tray on which the visitor lays a card of her own and her daughter's for each lady in the house and a card of her husband's and son's for each lady and gentleman. But three is the greatest number ever left of any one card. In calling on Mrs. Town, who has three grown daughters and her mother living in the house, and a Mrs. Stranger staying with her whom the visitor was invited to a luncheon to meet, a card on each would need a packet of six. Instead, the visitor should leave three—one for Mrs. Town, one for all the other ladies of the house, and one for Mrs. Stranger. In asking to be received, her query at the door should be "Are any of the ladies at home?" Or in merely leaving her cards she should say "For all of the ladies."

WHEN THE VISITOR LEAVES

The butler or maid must stand with the front door open until a visitor re-enters her motor, or if she is walking, until she has reached the sidewalk. It is bad manners ever to close the door in a visitor's face.

When a chauffeur leaves cards, the door may be closed as soon as he turns away.

WHEN THE LADY OF THE HOUSE IS AT HOME

When the door is opened by a waitress or a parlor-maid and the mistress of the house is in the drawing-room, the maid says "This way, please," and leads the way. She goes as quickly as possible to present the card tray. The guest, especially if a stranger, lags in order to give the hostess time to read the name on the card.

The maid meanwhile moves aside, to make room for the approaching visitor, who goes forward to shake hands with the hostess. If a butler is at the door, he reads the card himself; picking it up from the tray and opening the door of the drawing-room, he announces: "Mrs. So-and-so," after which he puts the card on the hall table.

The duration of a formal visit should be in the neighborhood of twenty minutes. But if other visitors are announced, the first one—on a very formal occasion—may cut her visit shorter. Or if conversation becomes especially interesting, the visit may be prolonged five minutes or so. On no account must a visitor stay an hour!

A hostess always rises when a visitor enters, unless the visitor is a very young woman or man and she herself elderly, or unless she is seated behind the tea-table so that rising is difficult. She should, however, always rise and go forward to meet a lady much older than herself; but she never rises from her tea-table to greet a man, unless he is quite old. She should always receive a visitor graciously. She says "How nice of you to come to see me!" Or "I'm very glad to see you. Won't you sit here?" Or "Won't you take off your coat?" (In fashionable society no visitor ever takes off her hat.)

If the lady of the house is "at home" but upstairs, the servant at the door leads the visitor into the reception room, saying "Will you take a seat, please?" and then carries the card to the mistress of the house.

On an exceptional occasion, such as paying a visit of condolence or inquiring for a convalescent, when the question as to whether he will be received is necessarily doubtful, a gentleman does not take off his coat or gloves, but waits in the reception room with his hat in his hand. When the servant returning says either "Will you come this way, please?" or "Mrs. Town is not

well enough to see any one, but Miss Alice will be down in a moment," the visitor divests himself of his coat and gloves, which the servant carries, as well as his hat, out to the front hall.

As said before, few men pay visits without first telephoning. But perhaps two or three times during a winter a young man, when he is able to get away from his office in time, will make a tea-time visit upon a hostess who has often invited him to dinner or to her opera box. Under ordinary circumstances, however, some woman member of his family leaves his card for him after a dinner or a dance, or else it is not left at all.

A gentleman, in calling, always asks whether the hostess is at home. If she is, he leaves his hat and stick in the hall and also removes and leaves his gloves—and rubbers should he be wearing them. If the hour is between five and half-past, the hostess is inevitably at her tea-table, in the library, to which, if he is at all well known to the servant at the door, he is at once shown without being first asked to wait in the reception room. A gentleman entering a room in which there are several people who are strangers, shakes hands with his hostess and slightly bows to all the others, whether he knows them personally or not. He, of course, shakes hands with any who are friends, and with all men to whom he is introduced, but with a lady only if she offers him her hand.

HOW TO ENTER A DRAWING-ROOM

To know how to enter a drawing-room is supposed to be one of the supreme tests of good breeding. But there should be no more difficulty in entering the drawing-room of Mrs. Worldly than in entering the sitting-room at home. Perhaps the best instruction would be like that in learning to swim. "Take plenty of time, don't struggle and don't splash about!" Good manners socially are not unlike swimming—not the "crawl" or "overhand," but smooth, tranquil swimming. (Quite probably where the expression "in the swim" came from anyway!) Before actually entering a room, it is easiest to pause long enough to see where the hostess is. Never start forward and then try to find her as an afterthought. The place to pause is on the threshold—not half-way in the room. The way *not* to enter a drawing-room is to dart forward and then stand awkwardly bewildered and looking about in every direction. A man of the

world stops at the entrance of the room for a scarcely perceptible moment, until he perceives the most unencumbered approach to the hostess, and he thereupon walks over to her. When he greets his hostess he pauses slightly, the hostess smiles and offers her hand; the gentleman smiles and shakes hands, at the same time bowing. A lady shakes hands with the hostess and with everyone she knows who is near by. She bows to acquaintances at a distance and to strangers to whom she is introduced.

HOW TO SIT GRACEFULLY

Having shaken hands with the hostess, the visitor, whether a lady or a gentleman, looks about quietly, without hurry, for a convenient chair to sit down upon, or drop into. To sit gracefully one should not perch stiffly on the edge of a straight chair, nor sprawl at length in an easy one. The perfect position is one that is easy, but dignified. In other days, no lady of dignity ever crossed her knees, held her hands on her hips, or twisted herself sideways, or even *leaned back in her chair!* To-day all these things are done; and the only etiquette left is on the subject of how not to exaggerate them. No lady should cross her knees so that her skirts go above them; neither should her foot be thrust out so that her toes are at knee level. An arm a-kimbo is *not* a graceful attitude, nor is a twisted spine! Everyone, of course, leans against a chairback, except in a box at the opera and in a ballroom, but a lady should never throw herself almost at full length in a reclining chair or on a wide sofa when she is out in public. Neither does a gentleman in paying a formal visit sit on the middle of his backbone with one ankle supported on the other knee, and both as high as his head. If too weak to sit up he should stay at home.

The proper way for a lady to sit is in the center of her chair, or slightly sideways in the corner of a sofa. She may lean back, of course, and easily; her hands relaxed in her lap, her knees together, or if crossed, her foot must not be thrust forward like a pump-handle, or hooked around the chair leg in vine fashion. On informal occasions she can lean back in an easy chair as far as she chooses, with her hands on the arms. In a ball dress a lady of distinction never leans really backward. One cannot picture a beautiful and high-bred woman, wearing a tiara and other ballroom jewels, *leaning* against anything. This is,

however, not so much a rule of etiquette as a question of beauty and fitness.

A gentleman, on very formal occasions, leans against the back of his chair, but he must give the appearance of sitting on a chair, not of lying at ease on a sofa.

POSTSCRIPTS ON VISITS

A lady never calls on another under the sponsorship of a gentleman—unless he is her husband or father. A young girl can very properly go with her fiancé to return visits paid to her by members or friends of his family.

If, when arriving at a lady's house, you find her motor at the door, you should leave your card as though she were not at home. If she happens to be in the hall, or coming down the steps, you say "I see you are going out, and I won't keep you!"

If she insists on your coming in, you should stay only a moment. Do not, however, fidget and talk about leaving. Sit down as though your leaving immediately were not on your mind, but after two or three minutes say "Good-by" and go.

A young man may go to see a young girl as often as he feels inclined and she cares to receive him. If she continually asks to be excused, or shows him scant attention when he is talking to her, or in any other way indicates that he annoys or bores her, his visits should cease.

It is very bad manners to invite one person to your house and leave out another with whom you are also talking. You should wait for an opportunity when the latter is not included in your conversation.

In good society ladies do not kiss each other when they meet either at parties or in public.

It is well to remember that nothing more blatantly stamps an ill-bred person than the habit of patting, nudging or taking hold of people. "Keep your hands to yourself!" might almost be put at the head of the first chapter of every book on this subject.

Be very chary of making any such remarks as "I am afraid I have stayed too long," or "I must apologize for hurrying off," or "I am afraid I have bored you to death talking so much." All such expressions are self-conscious and stupid. If you

really think you are staying too long or leaving too soon or talking too much—don't!

AN INVALID'S VISIT BY PROXY

It is not necessary that an invalid make any attempt to return the visits to her friends who are attentive enough to go often to see her. But if a stranger calls on her—particularly a stranger who may not know that she is always confined to the house, it is correct for a daughter or sister or even a friend to leave the invalid's card for her and even to pay a visit should she find a hostess "at home." In this event the visitor by proxy lays her own card as well as that of the invalid on the tray proffered her. Upon being announced to the hostess, she naturally explains that she is appearing in place of her mother (or whatever relation the invalid is to her) and that the invalid herself is unable to make any visits.

Visits of condolence are never returned.

A lady never pays a party call on a gentleman. But if the gentleman who has given a dinner has his mother (or sister) staying with him and if the mother (or sister) chaperoned the party, cards should of course be left upon her.

Having risen to go, *go!* Don't stand and keep your hostess standing while you say good-by, and make a last remark last half an hour!

Few Americans are so punctilious as to pay their dinner calls within twenty-four hours; but it is the height of correctness and good manners.

In other days a hostess thought it necessary to change quickly into a best dress if important company rang her door-bell. A lady of fashion to-day receives her visitors at once in whatever dress she happens to be wearing, since not to keep them waiting is the greater courtesy.

CHRISTMAS CARDS

As the custom of paying visits declines, the sending of Christmas cards seems proportionately to increase, and nowadays many people send Christmas greetings to all those for whom in other days they would have left cards at least once every season. Christmas greetings are also often sent by business associates,

and by shops and firms to their customers, as well as by friends to friends.

The cards sent "formally" are usually engraved, and when the titles Mr., Mrs., or Miss, are to be used, it is better form to put them at the beginning as in a formal invitation, than as a signature at the end.

"Mr. and Mrs. Richard Worldly
wish you a Merry Christmas," etc.

is better form than

"Wishing you a Merry Christmas
Mr. and Mrs. Nono Better."

"Miss Mary Smith wishes you," etc., is perfectly correct.

The "Miss" in an engraved signature is by most people considered admissible, but it is jarring to the critical who demand that a signature, even if engraved, shall come under the rule for a signed one. Some people, therefore, have two cards printed, one for acquaintances, reading:

"Mr. and Mrs. Donald Lovejoy
wish you," etc.

and another

"With all best wishes for a
Merry Christmas and Happy New Year
From
The Lovejoys."

Or written by hand:

"From
Celia and Don."

When buying assorted cards to send to those who call you Mary and John, you should sign them that way. Otherwise you must always write your signatures "Mary and John Neighbor," and not "Mr. and Mrs. Neighbor."

Birthday and other anniversary cards are in favor as pleasant messages from family and friends. But the ready-bought card of announcement or acknowledgment is in worst possible taste.

CHRISTMAS CARDS TO THOSE IN MOURNING

It is entirely proper to send Christmas cards to friends in deepest mourning. They should be bought specially, however, as the sentiment chosen should be of peace and hope and avoid anything suggestive of merry joyfulness.

Those who are themselves in mourning can, if they feel inclined, send messages to their friends wishing them a Happy Christmas season. On the other hand, Christmas cards are not expected from them and need not be sent because they fear being thought unfriendly.

Easter cards are especially suitable for and from those in mourning. And many elderly widows who have retired from the world choose this one season to select messages appropriate to themselves and their friends.

CHAPTER X

INVITATIONS, ACCEPTANCES AND REGRETS

As an inheritance from the days when Mrs. Brown presented her compliments and begged that Mrs. Smith would do her the honor to take a dish of tea with her, we still—notwithstanding the present flagrant disregard of old-fashioned conventions—send our formal invitations, acceptances and regrets, in the prescribed punctiliousness of the third person.

All formal invitations, whether they are to be engraved or to be written by hand (and their acceptances and regrets) are invariably in the third person, and good usage permits of no deviation from this form. The words must be placed on specified lines and centered as evenly as possible. Names of hosts belong on the first line; “request the pleasure of,” on the second, name of guest on the third, and so forth.

WEDDING INVITATIONS

The invitation to the ceremony is customarily engraved on the first page of a sheet of white note-paper. A very smart one is that with a raised margin formed by a “plate mark.” At the top of the sheet the coat of arms—if the family of the bride has one—or, sometimes, the crest and motto only. In either case it is embossed without color. Otherwise the invitation bears no device. The engraving may be in script, which is a standard style, or in any of the several other letterings which from time to time come into fashion. The invitation to the church should always request “the honour” of your “presence,” and never the “pleasure” of your company.” The invitation to the reception requests the “pleasure” of your “company.” (Honour is spelled in the old-fashioned way, with a “u” instead of “honor.”

ENCLOSED IN TWO ENVELOPES

Two envelopes are rarely used except for wedding invitations or announcements; but they with their accompanying cards are conventionally enclosed, first in an inner envelope that has no mucilage on the flap, and is superscribed "Mr. and Mrs. Jameson Greatlake," without address, and then enclosed in an outer envelope which is sealed and addressed:

Mr. and Mrs. Jameson Greatlake,
24 Michigan Avenue,
Chicago, Illinois.

To those who are only "asked to the church" no house invitation is enclosed.

Envelopes should not be addressed:

Mr. and Mrs. James Greatlake
and family.

Each grown member of the family should receive a separate invitation.

Nor should an extra inner envelope addressed to the Misses or the Masters be enclosed in the one to the parents. But if the children are little a second envelope can be enclosed and may appropriately read

"Priscilla, Penelope, Harold and Jim."

In recent years, however, many smart people, courting simplicity, have discarded the "double" envelope and engrave their wedding invitations and announcements on a sheet with a gummed flap at the top, which, when folded, makes the envelope.

The inconvenience of this type of open-at-the-sides envelope is that no enclosure is possible, and when a large list is to be asked to the church and a small list to the house, two separate invitations must be engraved. But the invitation itself may be shown in place of the church admission card, and the pew number added at the foot of the invitation in writing.

Form No. 1 or No. 2 may be used for the church list and Form 6 for the house list.

THE CHURCH INVITATION

The proper form for an invitation to the church ceremony is:

(Form No. 1.)

Mr. and Mrs. John Huntington Smith

request the honour of your presence

at the marriage of their daughter

Mary Katherine

to

Mr. James Smartlington

on Tuesday the first of November

at twelve o'clock

at Saint John's Church

New York

(Form No. 2.)

Mr. and Mrs. John Huntington Smith

request the honour of

Miss Pauline Town's

presence at the marriage of their daughter

Mary Katherine

to

Mr. James Smartlington

Tuesday the first of November

at twelve o'clock

at St. John's Church

The size of the invitation may be about $5\frac{1}{8}$ inches wide by $7\frac{3}{8}$ inches deep or a little smaller, but the fashion in this varies from time to time and other sizes may be used according to the mode of the moment.

INVITATION TO A WEDDING AT THE HOUSE OF A FRIEND

(Form No. 3.)

Mr. and Mrs. Richard Littlehouse

request the pleasure of

company at the marriage of their daughter

Betty

to

Mr. Frederic Robinson

on Saturday the fifth of November

at four o'clock

at the residence of Mr. and Mrs. James Sterlington

Tuxedo Park, New York

R. s. v. p.

In the above form the invitations are issued by the parents of the bride, although the wedding takes place at a home other than their own.

For every wedding at a house the "pleasure of company" is requested instead of the "honour of presence," because the invitation necessarily includes the reception.

INVITATION TO A DOUBLE WEDDING

(Form No. 4.)

Mr. and Mrs. Henry Smartlington

request the honour of your presence

at the marriage of their daughters

Marian Helen

to

Mr. Judson Jones

and

Amy Caroline

to

Mr. Herbert Scott Adams

on Saturday the tenth of November

at four o'clock

at Trinity Church

No variation is permissible in the form of a wedding invitation. Whether fifty guests are to be invited or five thousand, the paper, the engraving, the wording, and the double envelope are precisely the same.

THE CHURCH CARD OF ADMITTANCE

In cities, or wherever the general public is not to be admitted, a card of about the size of a small visiting card is enclosed with the church invitation:

Please present this card

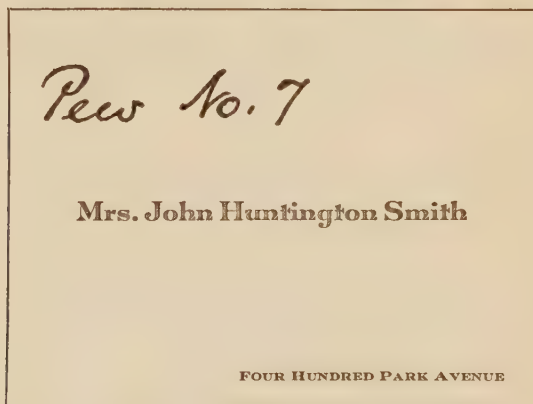
at St. John's Church

on Tuesday the first of November

THE CARDS FOR RESERVED PEWS

To the family and very intimate friends who are to be seated in specially designated pews, this same admission card may be sent with the words: Pew No. engraved in the lower left-hand corner, the number of the pew being written in by hand.

But the more usual custom is for the mother of the bride and the mother of the bridegroom each to write on her personal visiting card the number of the pew destined for each member of the family and each very intimate friend to occupy.



A card for a reserved enclosure consisting of a certain number of front pews, but for no special pew, and inscribed "Within the ribbon," may be enclosed with the invitations, or these words may be added in the lower left-hand corner of a requisite number of admission cards of the customary form. If admission cards are not necessary, "Within the ribbons" may be written on a visiting card.

THE INVITATION TO THE HOUSE

The invitation to the breakfast or reception following the church ceremony is engraved on a card to match the paper of the church invitation and is the size of the latter after it is folded for the envelope.

Wedding invitations frequently request "your" presence, but invitations to the house invariably have the name of the guest written in the space left for the purpose.

(Form No. 5.)

Mr. and Mrs. John Huntington Smith
request the pleasure of

Mr. Mrs. James Greatlake's

company on Tuesday the first of November
at half after four o'clock
at Four Hundred Park Avenue

R. s. v. p.

THE CEREMONY AND RECEPTION INVITATION IN ONE

Occasionally, especially for a country wedding, the invitation to the breakfast or the reception is added to the invitation to the ceremony.

(Form No. 6.)

Mr. and Mrs. Alexander Chatterton
request the honour of

Mr & Mrs Worldly's

presence at the marriage of their daughter

Hester

to

Mr. James Town, junior

Tuesday the first of June
at three o'clock
at Saint John's Church
and afterwards at Sunlawn
Ridgmont, New York

R. s. v. p.

Or the invitation reads, "At twelve o'clock, at St. John's Church, and afterwards at breakfast at Sunlawn."

THE INVITATION TO A HOUSE WEDDING

This is precisely the same except that "at Sunlawn" or "at Four Hundred Park Avenue" is put in place of "Saint John's Church," and an invitation to stay on at a house, to which the guest is already invited, is not necessary.

The only difference between the wording of a church wedding invitation and a house wedding invitation, it will be noticed, is that in the latter a house address takes the place of the name of the church, and R. s. v. p. is added.

THE TRAIN CARD

If the wedding is to be in the country, the transportation of guests is one of the obligations of the bride's family. For a wedding of average size, a special car is added to a regular train, but for a very big wedding a special train is engaged. In either case a train card about four inches wide and three inches deep is enclosed, as follows:

A special train on the New York Central Railroad will leave
the Grand Central Terminal, New York, for Ridgmont
at 12.45 p.m. and, returning, will arrive in New York
at 7.02 p.m.

Please present this card in place of a ticket

INVITATION TO THE RECEPTION ONLY

It sometimes happens that the bride prefers none but her family at the ceremony, and a big reception. This plan is chosen where the mother of the bride or some other near relative is an invalid. The ceremony may take place at a bedside, or it may be that the invalid can go down to the drawing-room with only the immediate families, and is unequal to the presence of many people.

Under these circumstances the invitations to the breakfast or reception are engraved on note sheets like those used for church invitations, and the wording is:

(Form No. 7.)

Ceremony Card:

Mr. and Mrs. Grantham Jones
request the honour of your presence
at the marriage ceremony
on Saturday, the second of July
at one o'clock
at Trinity Church

Reception Invitation:

The "pleasure of your company" is requested in this case
instead of the "honour of your presence."

Mr. and Mrs. Grantham Jones
request the pleasure of your company
at the marriage reception of their daughter

Olivia
and

Mr. Burlingame Ross, junior

on Saturday, the second of July
at half after one o'clock
at Brookside
Sumport, Connecticut

The favor of an answer is requested

THE WRITTEN WEDDING INVITATION

If a wedding is to be so small that no invitations are engraved, the notes of invitation should be personally written by the bride:

Sally Dear:

Our wedding is to be on Thursday the tenth at half-past twelve, Christ Church Chantry. Of course we want you and Jack and the children! And we want all of you to come afterward to Aunt Mary's, for a bite to eat and to wish us luck.

Affectionately,
Helen.

Or

Dear Mrs. Kindhart:

Dick and I are to be married at Christ Church Chantry at noon on Thursday the tenth. We both want you and Mr. Kindhart to come to the church and afterward for a very small breakfast at my Aunt's—Mrs. Slade—at Two Park Avenue.

With much love from us both,

Affectionately,
Helen.

WEDDING ANNOUNCEMENTS

If no general invitations have been issued to the church, an announcement engraved on note paper like that of the invitation to the ceremony is sent to the entire visiting list of both the bride's and the groom's family:

Mr. and Mrs. Maynard Barnes

have the honour to announce
the marriage of their daughter

Priscilla

to

Mr. Eben Hoyt Leaming

on Tuesday the twenty-sixth of April
one thousand nine hundred and twenty-eight
in the City of New York

Announcements go out in name of nearest kin—whether actually present or absent. An invalid mother's name is included in the Mr. and Mrs. of the invitation. A father actually abroad is present on the engraved line.

Announcements are never sent to those who have been invited to the wedding. Invitations are sent to all relatives and intimate friends, whether they are able to come to the wedding or not.

An invitation means that the bride and groom would like you to be at their wedding. An announcement means that for some reason or other, you are not invited. An announcement requires no return gift or civility whatsoever beyond sending a like announcement if a marriage takes place in your own family.

To receive an invitation to a small wedding breakfast or reception means that you are counted as an intimate friend. To receive an invitation to a large wedding reception means also that you are considered a friend.

To receive either an invitation to the church alone, or an announcement afterwards, means that you are merely an acquaintance—unless the wedding is so small that only friends are asked to the church and there is to be no breakfast or reception after the ceremony.

In this case the church invitation requires the same acknowledgment as a house invitation.

THE SECOND MARRIAGE

Invitations to the marriage of a widow—if she is very young—are sent in the name of her parents exactly as were the invitations to her first wedding, excepting that her name instead of being merely Priscilla is now written Priscilla Barnes Leaming, thus:

Mr. and Mrs. Maynard Barnes
request the honour of your presence
at the marriage of their daughter
Priscilla Barnes Leaming
to
etc.

Announcements for a young widow's marriage are also the same as for a first wedding:

Mr. and Mrs. Maynard Barnes
have the honour to announce
the marriage of their daughter

Priscilla Barnes Leaming

to

Mr. Worthington Adams

etc.

But the announcement of the marriage of a widow of maturer years reads:

Mrs. Eben Hoyt Leaming *

and

Mr. Worthington Adams

have the honour to announce their marriage
on Monday the second of November
at Saratoga Springs, New York

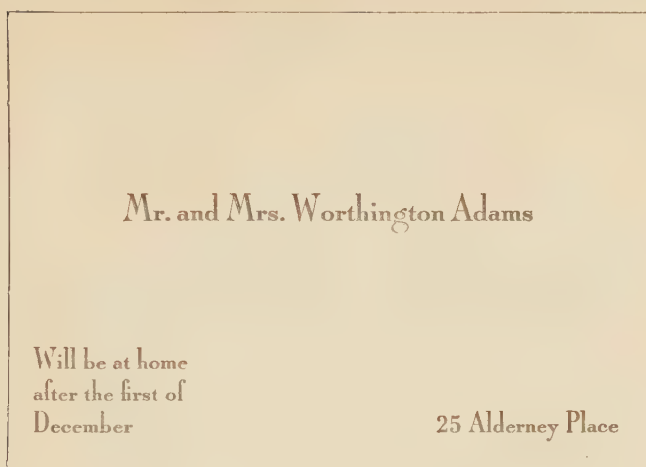
CARDS OF ADDRESS

If the bride and groom wish to inform their friends of their future address the following form without any name is enclosed in the invitation:

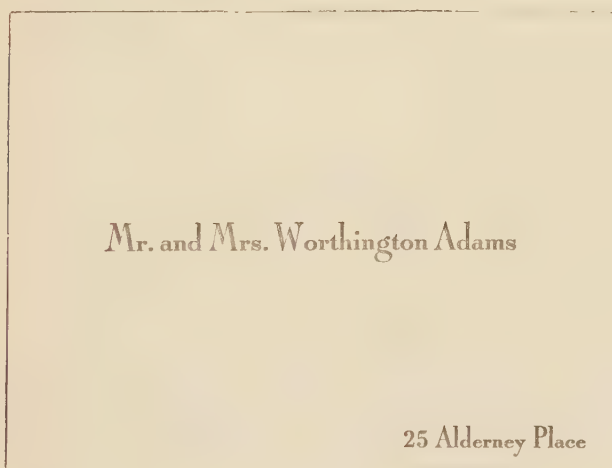
Will be at home
after the first of December
at Twenty-five Alderney Place

No name can be put on this card because there is no Mrs. Adams when the invitations are sent out. But if the card is to go with an announcement it is engraved with the name in the center, the date in one corner and the address in the other.

* In this single instance "Mrs. Priscilla" must be tolerated if the bride prefers to omit her first husband's name.



Or merely their visiting card with their new address in the lower right corner:



THE INVITATION TO A WEDDING ANNIVERSARY

For a wedding anniversary celebration, the year of the wedding and the year in which the invitation is issued are usually stamped at the top of the invitation. Sometimes the couple's initials are added.

ETIQUETTE

1903-1928

Mr. and Mrs. Gotham Toplofty

request the pleasure of

W. W. Woodhouse's

company at the

twenty-fifth anniversary of their marriage

on Wednesday the first of June

at nine o'clock

Twenty-four Park Avenue

R. s. v. p.

Or

1878-1928

Mr. and Mrs. James Neighbor
will be at home

will be at home

on Tuesday the fifth of September
from four until six o'clock

from four until six o'clock

The latter would indicate a much simpler form of entertainment. Invitations to a very simple anniversary tea or evening party are written by hand—or are telephoned.

ANSWERING A WEDDING INVITATION

An invitation to the church only requires no answer whatever (unless the wedding is so small that the invitation is a personally written note). An invitation to the reception or breakfast is answered on the first page of a sheet of note paper, and although it is written "by hand" the spacing of the words

must be followed as though they were engraved. This is the form of acceptance:

Mr. and Mrs. Robert Gilding, Jr.,
accept with pleasure
Mr. and Mrs. John Huntington Smith's
kind invitation for
Tuesday the first of June

The regret reads:

Mr. and Mrs. Richard Brown
regret that they are unable to accept
Mr. and Mrs. John Huntington Smith's
kind invitation for
Tuesday the first of June

OTHER FORMAL INVITATIONS

All other formal invitations are engraved—never printed from type—on white suede-finish cards, either plain or plate-marked like those for wedding reception cards. Note paper such as that used for wedding invitations is occasionally, but rarely, preferred.

Monograms, addresses, personal devices are not used on engraved invitations.

The size of the card of invitation varies with personal preference from four and a half to six inches in width, and from three to four and a half inches in height. The most graceful proportion is three units in height to four in width.

The lettering is a matter of personal choice, but the plainer the design, the better. Scrolls and ornate trimmings are in bad taste always. Punctuation is used only where words requiring separation occur on the same line, and in certain abbreviations such as R.s.v.p. It is absolutely correct in this abbreviation to use small letters for the s.v.p. Capitals, R. S. V. P., are permissible, but most fastidious people prefer "R.s.v.p."

THE INVITATION TO A BALL

The word "ball" is never used excepting in an invitation to a public one, or at least a semi-public one, such as may be given by a committee for a charity or a club, or association of some sort.

For example:

The Entertainment Committee of the Greenwood Club
request the pleasure of your company

at a Ball

to be held at the club-house
on the evening of Thursday the seventh of November
at ten o'clock,
for the benefit of
The Neighborhood Hospital

Tickets five dollars

Invitations to a private ball, no matter whether the ball is to be given in a private house or whether the hostess has engaged an entire floor of the biggest hotel in the world, announce merely that Mr. and Mrs. Somebody will be "At Home," and the word "Dancing" is added, almost as though it were an afterthought, in the lower left or right corner, the words "At Home" being slightly larger than those of the rest of the invitation. When both "At" and "Home" are written with a capital letter, *this is the most punctilious and formal invitation that it is possible to send.* It is engraved in script usually, on a card of white Bristol board about five and a half inches wide and three and three-quarters of an inch high. Like the wedding invitation it has an embossed crest without color, or nothing.

The precise form is:

Mr. and Mrs. Hiram Greatlake

At Home

on Monday, the third of January

at ten o'clock

One Lakeside Avenue

The favour of an answer is requested

Dancing

OR

*Mr. and Mrs. Davis Jefferson**At Home**on Monday, the third of January**at ten o'clock**Town and Country Club**Kindly send reply to
Three Vernon Square**Dancing*

Script is always good form, because it has for so long been the conventional choice, but if preferred, the above invitations may be engraved in such style of lettering as may be in fashion at the moment.

THE BALL FOR A DÉBUTANTE DAUGHTER

Very occasionally an invitation is worded:

*Mr. and Mrs. Davis Jefferson**Miss Alice Jefferson**At Home*

if the daughter is a débutante and the ball is for her, but it is not strictly correct to have any names except those of the host and his wife above the words "At Home."

The proper form of invitation when the ball is to be given for a débutante, is as follows:

ETIQUETTE

Mr. and Mrs. de Puryster

request the pleasure of

Miss Rosalie Gray's

company at a dance in honour of their daughter

Miss Alice de Puryster

on Monday evening, January the third

at ten o'clock

One East Fiftieth Street

R. s. v. p.

Or:

Mr. and Mrs. James Town

Miss Pauline Town

request the pleasure of

Mr. + Mrs. Greatlake's—

company on Monday evening the third of January

at ten o'clock

One East Fiftieth Street

Dancing

R. s. v. p.

The form most often used by fashionable hostesses in New York and Newport is:

Mr. and Mrs. Gilding
request the pleasure of
company at a small dance
on Monday the first of January
at Nine Hundred Fifth Avenue

Even if given for a débutante daughter, her name does not appear, and it is called a "small dance" whether it is really small or big. The request for a reply is often omitted, since everyone is supposed to know that an answer is necessary. But if the dance, or dinner, or whatever the entertainment is to be, is given at one address and the hostess lives at another, both addresses are always given:

Mr. and Mrs. Sidney Oldname
request the pleasure of
company at a dance
on Monday evening, January the third
at ten o'clock
The Fitz-Cherry

Kindly send response to
Brookmeadows,
Long Island

If the dance is given for a young friend who is not a relative, Mr. and Mrs. Oldname's invitations read:

request the pleasure of

company at a dance in honour of

Miss Rosalie Grey

ASKING AN INVITATION FOR A STRANGER

One may never ask for an invitation for one's self anywhere! And one may not ask for an invitation to a luncheon or a dinner for a stranger. But an invitation for any general entertainment may be asked for a stranger—especially for a house-guest, still more especially for a man.

Example:

Dear Mrs. Worldly,

A nephew of mine, David Parkway from Chicago, is staying with us.

May Pauline take him to your dance on Friday? If it will be inconvenient for you to include him, please do not hesitate to say so frankly.

Very sincerely yours,

Caroline Robinson Town.

If the nephew had been a niece instead, Mrs. Town would have hesitated to ask Mrs. Worldly, unless for an intimate friend.

But in either case Mrs. Worldly sends a telephoned answer: "Mrs. Worldly will be delighted to have Miss Town bring Mr. Parkway on the tenth."

A very young girl may ask another young girl if she may bring a man to an informal dance, but she should not write for an invitation for a man—or any one—since it is more fitting that her mother ask for her. An older girl might say to Mrs. Worldly, "My cousin is staying with us, may I bring him to your dance?" Or if she knows Mrs. Worldly very well she

may send a message by telephone: "Miss Town would like to know whether she may bring her cousin, Mr. Michigan, to Mrs. Worldly's dance."

THE CARD OF GENERAL INVITATION

Invitations to important entertainments are nearly always specially engraved, so that nothing is written except the name of the person invited. But for the hostess who entertains constantly, a card which is engraved in blank, so that it may serve for dinner, luncheon, dance, garden party, musicale, or whatever she may care to give, is indispensable.

The wording shown below is a typical and accepted form:

Mr. and Mrs. Stevens

request the pleasure of

company at

on

at o'clock

Two Knob Hill

THE DINNER INVITATION

The blank form which may be used only for dinner:

Mr. and Mrs. Huntington Jones
request the pleasure of

company at dinner

on

at eight o'clock
at Five Thousand Fifth Avenue

INVITATIONS TO RECEPTIONS AND TEAS

Invitations to receptions and teas differ from invitations to balls in that the cards on which they are engraved are usually somewhat smaller. The words "At Home" with capital letters are changed to "will be at home" with small letters, and the time is not set at a certain hour, but extends over a definite period indicated by a beginning and a terminating hour. Also, except on very unusual occasions, a man's name does not appear. The name of the débutante for whom the tea is given is put under that of her mother, and sometimes under that of her sister or the bride of her brother.

Mrs. James Town
Mrs. James Town, junior
Miss Pauline Town
will be at home
on Tuesday, the eighth of December
from four until six o'clock
Two Thousand Fifth Avenue.

Because afternoon teas are supposedly given by women, Mr. Town's name is omitted on this invitation, and Mrs. Town brings her daughter out at a tea alone. Mr. Town shares her responsibility if a party is given in the evening, and he is, of course, actually host in the afternoon as well.

Mr. Town's name would probably appear with that of his wife if he were an artist and the reception were given in his studio to view his pictures; or if a reception were given to meet a distinguished guest such as a bishop or a governor, in which case "In honour of the Right Reverend William Ritual," or "To meet His Excellency the Governor of California," would be engraved at the top of the invitation.

THE FORMAL INVITATION WHICH IS WRITTEN

When the formal invitation to dinner or luncheon is written instead of engraved, note paper stamped with house or personal device is used. The wording and spacing must follow the engraved models exactly.

350 PARK AVENUE

M^{rs} and M^{rs} John Kindheart
 request the pleasure of
 M^{rs} and M^{rs} Robert Tilding Jr.'s
 company at dinner
 on Tuesday the sixth of December
 at eight o'clock.

It must *not* be written:

350 PARK AVENUE
 TELEPHONE 7572 PLAZA

M^{rs} & M^{rs} J. Kindheart request
 the pleasure of M^{rs} & M^{rs} James
 Tonn's company at dinner on Tuesday

etc

The foregoing example has four faults:

(1) Letters in the third person must follow the prescribed form. This does not. (2) The writing is crowded against the margin. (3) The telephone number should be used only for business and informal notes and letters. (4) The full name John should be used instead of the initial "J."

RECALLING AN INVITATION

If for illness or other reason invitations have to be recalled, the following forms are correct. They are always printed instead of engraved, there being no time for engraving:

Owing to the sudden illness of their daughter
Mr. and Mrs. John Huntington Smith
are obliged to recall their invitations
for Tuesday, the tenth of June.

The form used when the invitation is postponed:

Mr. and Mrs. John Huntington Smith
regret exceedingly
that owing to the illness of Mrs. Smith
their dance is temporarily postponed.

When a wedding is broken off after the invitations have been issued:

Mr. and Mrs. Benjamin Nottingham
announce that the marriage of their daughter
Mary Katharine
to
Mr. Jerrold Atherton
will not take place

THE FORMAL ACCEPTANCE OR REGRET

Formal acceptances or regrets are always written. An engraved form to be filled in is vulgar. Nothing could be in worse taste than to flaunt your popularity by announcing that

it is impossible to answer your numerous invitations without the time-saving device of a printed blank. If you have a dozen or more invitations a day, if you have a hundred, hire a staff of secretaries if need be, but answer "by hand."

Answers to informal invitations are telephoned more often than not.

The formal acceptance of an invitation, whether it is to a dance, a wedding breakfast or a ball, is identical in general form, as:

Mr. and Mrs. Donald Lovejoy
accept with pleasure
Mr. and Mrs. Worldly's
kind invitation for dinner
on Monday the tenth of December
at eight o'clock

The formula for regret:

Mr. Clubwin Doe
regrets extremely that a previous engagement
prevents his accepting
Mr. and Mrs. Worldly's
kind invitation for dinner
on Monday the tenth of December

Or:

Mr. and Mrs. Timothy Kerry
regret that they are unable to accept
Mr. and Mrs. Smith's
kind invitation for dinner
on Monday the tenth of December

"Monday, December the tenth" is sometimes used, but the wording above is best form and especially important for occasions of great formality.

In accepting an invitation the day and hour must be repeated, so that in case of mistake it may be rectified and prevent one from arriving on a day when one is not expected. But in declining an invitation it is not necessary to repeat the hour.

MORE THAN ONE HOSTESS

If the names of two or more hostesses appear on an invitation, the envelope is addressed to the one at whose house the party is to take place. Or, if it is to be at a club or hotel, to all the names exactly as in the invitation, and the acceptance usually reads:

Mrs. Donald Lovejoy
accepts with pleasure
the kind invitation of
Mrs. White, and
Mrs. Black, and
Mrs. Grey
for Tuesday the tenth of November
at half after four o'clock

If, however, only one of the hostesses is known to you, it would be quite permissible to accept "the kind invitation for Tuesday the tenth—" and, leaving out all names, address the envelope to whichever hostess happens to be your friend.

VISITING CARD INVITATIONS

With the exception of invitations to house-parties, dinners and luncheons, the writing of notes is past. For an informal dance, musicale, picnic, for a tea to meet a guest, or for bridge, a lady uses her ordinary visiting card:

To meet
Miss Millicent Gidding

MRS. JOHN KINDHART

Tues. Jan. 7.
Dancing at 10. o'clock.

350 PARK AVENUE

Wed. Jan. 8.
 Bridge at 4. o'clock.

MRS. JOHN KINDHART

R. s. v. p. 350 PARK AVENUE

Strictly speaking, answers to invitations written on visiting cards should be worded in the third person as though the invitation were engraved. But to an intimate friend a return card saying

With pleasure!
 Wednesday at 4.

Mrs. Robert Gilding, junior

2000 Fifth Avenue

is sensible, and fundamentally quite as correct as the invitation.

INVITATIONS IN THE SECOND PERSON

The informal dinner and luncheon invitation is not spaced according to set words on each line, but is written merely in two paragraphs. Example:

Dear Mrs. Smith:

Will you and Mr. Smith dine with us on Thursday, the seventh of January, at eight o'clock?

Hoping so much for the pleasure of seeing you,

Very sincerely,

Caroline Robinson Town.

A note written to one person—"Will you and your brother lunch with us, etc."—is entirely proper, but an envelope addressed to

Miss Mary Bright
Mr. Thomas Bright

is impossible, and "Miss Mary Bright and brother" is worse.

THE INFORMAL NOTE OF ACCEPTANCE OR REGRET

Dear Mrs. Town:

It will give us much pleasure to dine with you on Thursday the seventh, at eight o'clock.

Thanking you for your kind thought of us,

Sincerely yours,

Constance Style.

Wednesday.

Or:

Dear Mrs. Town:

My husband and I will dine with you on Thursday the seventh, at eight o'clock, with greatest pleasure.

Thanking you so much for thinking of us,

Always sincerely,

Margaret Smith.

Or:

Dear Mrs. Town:

We are so sorry that we shall be unable to dine with you on the seventh, as we have made another engagement for that evening.

With many thanks for your kindness in thinking of us,

Very sincerely,

Ethel Norman.

THE INVITATION TO A COUNTRY HOUSE

To an intimate friend:

Dear Sally:

Will you and Jack (and the baby and nurse, of course) come out the 28th (Friday), and stay for

ten days? Morning and evening trains take only forty minutes, and it won't hurt Jack to commute for the weekdays between the two Sundays! I am sure the country will do you and the baby good, or at least it will do me good to have you here.

With much love, affectionately,

Ethel Norman.

To a friend of one's daughter:

Dear Mary:

Will you and Jim come on Friday the first for the Worldly dance, and stay over Sunday? Muriel asks me to tell you that Helen and Dick, and also Bob Smith, are to be here, and she particularly hopes that you will come, too.

The three-twenty from New York is the best train—much. Though there is a four-twenty and a five-sixteen, in case Jim is not able to take the earlier one.

Affectionately yours,

Alice Jones.

Or Muriel writes practically the same note, substituting "Mother" for the name "Muriel."

If Mrs. Gilding invites a friend:

Dearest Sally:

Am I never to see you again? Won't you come out for a week in June? Any one you will. Do! I'll come in and get you the day and hour you say.

Devotedly,

Lucy.

The letters of acceptance might read:

Dearest Lucy:

Yes, with joy! Will be waiting June 8 at three. It will be heavenly to see you!

Devotedly,

Sally.

Confirming a verbal invitation:

Dear Helen:

This note is merely to remind you that you and Dick are coming here for the Worldly dance on the sixth. Mother is expecting you on the three-twenty train, and will meet you here at the station.

Affectionately,

Muriel.

Invitation to a house party at a camp:

Dear Miss Strange:

Will you come up here on the sixth of September and stay until the sixteenth? It would give us all the greatest pleasure.

There is a train leaving Broadway Station at 8:03 A. M. which will get you to Dustville Junction at 5 P. M. and here in time for supper.

It is only fair to warn you that the camp is very primitive; we have no luxuries, but we can make you fairly comfortable if you like an outdoor life and are not too exacting. Please do not bring a maid or any clothes that the woods or weather can ruin. You will need nothing but outdoor things: walking boots (if you care to walk), a bathing suit (if you care to swim in the lake), and something comfortable rather than smart for evening (if you care to dress for supper). But on no account bring evening, or any *good* clothes!

Hoping so much that camping appeals to you and that you will let us welcome you on the evening of the sixth,

Very sincerely yours,

Martha Kindhart.

THE INVITATION BY TELEPHONE

Custom, which has altered many ways and manners, has taken away all opprobrium from the message by telephone, and with the exception of those of a very small minority of letter-loving

hostesses, all informal invitations are sent and answered by telephone. Such messages, however, follow very closely a prescribed form:

"Is this Lenox 0000? Will you please ask Mr. and Mrs. Smith if they will dine with Mrs. Grantham Jones next Tuesday the tenth at eight o'clock?"

"Mrs. Jones' telephone number is Plaza, one two ring two."

The answer:

"Mr. and Mrs. Huntington Smith regret very much that they will be unable to dine with Mrs. Jones on Tuesday the tenth, as they are engaged for that evening.

Or:

"Please tell Mrs. Jones that Mr. and Mrs. Huntington Smith are very sorry they will be unable to dine with her next Tuesday, and thank her for asking them."

Or:

"Please tell Mrs. Jones that Mr. and Mrs. Huntington Smith will dine with her on Tuesday the tenth, with pleasure."

The formula is the same, whether the invitation is to dine or lunch, or play bridge or tennis, or golf, or motor, or go on a picnic.

"Will Mrs. Smith play bridge with Mrs. Grantham Jones this afternoon at the Country Club, at four o'clock?"

"Hold the wire, please. * * * Mrs. Smith will play bridge with pleasure at four o'clock."

In many houses, especially where there are several grown sons or daughters, a blank form is kept in the pantry:

Will M

with M

on

at

o'clock

Tel. No.

Accept

Regret

These slips are taken to whichever member of the family has been invited, who crosses off "regret" or "accept" and hands the slip back for transmission by the butler, the parlor-maid or whoever is on duty in the pantry. They would be absurd in a small house where the telephone is answered by members of the family.

If Mr. Smith and Mrs. Jones are themselves telephoning there is no long conversation, but merely:

Mrs. Jones:

"Is that you, Mrs. Smith (or Sarah)? This is Mrs. Jones" (if she is elderly), or "Alice Jones" (if she is fairly young), or "Alice" (if an intimate friend). "Will you and your husband (or John) dine with us tomorrow at eight o'clock?"

Mrs. Smith:

"I'm so sorry we can't. We are dining with Mabel."

Or "Yes, we'd love to," or "We will with pleasure."

Invitations for a week-end visit are often as not telephoned:

"Hello, Ethel! This is Alice. Will you and Arthur come on the sixteenth for over Sunday?"

"The sixteenth? That's Friday. We'd love to!"

"Will you take the 3.20 train?" etc.

FURTHER TELEPHONE ETIQUETTE

A young woman, whether married or single, when speaking over the telephone to another woman of her own social position, says: "Mrs. Neighbor! This is Lucy Gilding."

Mrs. Neighbor says: "How do you do, Mrs. Gilding?" (Not "Lucy" unless that is what she habitually calls her.)

To one who is an "outsider" or if telephoning on business, she of course calls herself "Mrs. Gilding, junior."

Mrs. Worldly, who is middle-aged, says: "This is Mrs. Worldly" always, except to those who actually call her Edith.

Socially a young man always says: "This is Donald Lovejoy." In business he says: "Mr. Lovejoy speaking."

A young woman in business also says, "This is Miss Coal of A. L. Diamond and Company." Or: "Transcontinent Railroad—Mr. Train's secretary speaking."

In business, names must be given as briefly, but as explicitly, as possible.

CHAPTER XI

THE WELL-APPOINTED HOUSE

Every house has an outward appearance to be made as presentable as possible, an interior continually to be set in order, and incessantly to be cleaned. And for those that dwell within it there are meals to be prepared and served; linen to be laundered and mended; personal garments to be brushed and pressed; and perhaps children to be cared for. There is also a door-bell to be answered, in which manners as well as appearance come into play.

Beyond these fundamental necessities, luxuries can be added indefinitely, such as splendor of architecture, of gardening, and of furnishing, with every refinement of service that executive ability can produce. With all this genuine splendor possible only to the greatest establishments, a little house can no more compete than a diamond weighing but half a carat can compete with a stone weighing fifty times as much. And this is a good simile, because the perfect little house may be represented by a corner cut from precisely the same stone and differing therefore merely in size (and value naturally), whereas the house in bad taste and improperly run may be represented by a diamond that is off color and full of flaws; or in some instances, merely a piece of glass that to none but those as ignorant as its owner, for a moment suggests a gem of value.

A gem of a house may be no size at all, but its lines are honest, and its painting and furnishing in good taste. As for its upkeep, its path or sidewalk is beautifully neat, steps scrubbed, brasses polished, and its bell answered promptly by a trim maid with a low voice and quiet, courteous manner; all of which contributes to the impression of "quality" even though it in nothing suggests the luxury of a palace whose opened bronze door reveals a row of footmen.



"A GEM OF A HOUSE MAY BE NO SIZE AT ALL,
BUT ITS DETAILS ARE PERFECT, AND ITS BELL IS
ANSWERED PROMPTLY BY A TRIM MAID WITH A
LOW VOICE AND QUIET, COURTEOUS MANNER."

But the "mansion" of bastard architecture and crude detail, with its brass indifferently clean, with coarse lace behind the plate glass of its golden-oak door, and the bell answered at eleven in the morning by a butler in an ill-fitting dress suit and wearing a mustache, might as well be placarded: "Here lives a vulgarian who has never had an opportunity to approach the outermost edges of cultivation." As a matter of fact, the knowledge of how to make a house distinguished both in appearance and in service is a much higher test than presenting a distinguished appearance in oneself and acquiring presentable manners. There are any number of people who dress well, and in every way appear well, but a lack of breeding is apparent as soon as you go into their houses. Their servants have not good manners, they are not properly turned out, the service is not well done, and the decorations and furnishings show lack of taste and of inviting arrangement.

The personality of a house is indefinable, but there never lived a lady of great cultivation and charm, whose home, whether a palace, a farm-cottage or a tiny apartment, did not reflect the charm of its owner. Every visitor feels impelled to linger, and is loath to go. Houses without personality are a series of rooms with furniture in them. Sometimes their lack of charm is baffling; every article is "correct" and beautiful, but one has the feeling that the decorator made chalk-marks indicating the exact spot on which each piece of furniture is to stand. Other houses are filled with things of little intrinsic value, often with much that is shabby, or they are perhaps empty to the point of bareness, and yet they have that "inviting" atmosphere, that air of unmistakable quality, which is an unfailing indication of high-bred people.

"BECOMING" FURNITURE

Suitability is the test of good taste always. The manner to the moment, the dress to the occasion, the article to the place, the furniture to the background. And yet to combine many periods in one and commit no anachronism—to put something French, something Spanish, something Italian, and something English into an American house and have the result the perfection of American taste—is a feat of legerdemain that has been accomplished time and again.

A woman of great taste follows fashion in house furnishing, just as she follows fashion in dress, in general principles only. She wears what is becoming to her own type, and she puts in her house only such articles as are becoming to it.

That a quaint old-fashioned house should be filled with quaint old-fashioned pieces of furniture, in size proportionate to the size of the rooms, and that rush-bottomed chairs and rag-carpets have no place in a marble hall, need not be pointed out. But to an amazing number of persons, proportion seems to mean nothing at all. They will put a huge piece of furniture in a tiny room so that the effect is one of painful indigestion; or they will crowd things all into one corner, so that it seems about to capsize; or they will spoil a really good room by the addition of senseless and inappropriately cluttering objects, in the belief that because they are valuable they must be beautiful, regardless of suitability. Sometimes a room is marred by "treasures" clung to for reasons of sentiment.

THE BLINDNESS OF SENTIMENT

It is almost impossible for any of us to judge accurately of things which we have throughout a lifetime been accustomed to. A chair that was grandmother's, a painting father bought, the silver that has always been on the dining table—are all so part of ourselves that we are sentiment-blind to their defects.

For instance, the portrait of a Colonial officer, among others, has always hung in Mrs. Oldname's dining-room. One day an art critic, whose knowledge was better than his manners, blurted out, "Will you please tell me why you have that dreadful thing in this otherwise perfect room?" Mrs. Oldname, somewhat taken back, answered rather wonderingly: "Is it dreadful?—Really? I have a feeling of affection for him and his dog!"

The critic was merciless. "If you call a cotton-flannel effigy a dog! And as for the figure, it is equally false and lifeless! It is amazing how any one with your taste can bear looking at it!" In spite of his rudeness, Mrs. Oldname saw that what he said was quite true, but not until the fact had been pointed out to her. Gradually she grew to dislike the poor officer so much that he was finally relegated to the attic. In the same way most of us have belongings that have "always been there"

or perhaps "treasures" that we love for some association, which are probably as bad as can be, to which habit has blinded us, though we would not have to be told of their hideousness were they seen by us in the house of another.

It is not to be expected that all people can throw away every esthetically unpleasing possession, with which nearly every house twenty-five years ago was filled; but those whose pocket-book and sentiment will permit would add greatly to the beauty of their houses by sweeping the bad into the ash can! Far better have stone-ware plates that are good in design than expensive porcelain that is horrible in decoration. Expense, in other words, is no criterion of taste.

The only way to determine what is good and what is horrible is to study what is good in books, in museums, in art classes at the universities, and in the magazines devoted to decorative art.

Be very careful, though. Do not mistake modern eccentricities for "art." There are frightful things in vogue at times—flamboyant colors, grotesque, triangular and oblique designs that cannot possibly be other than bad, because aside from striking novelty there is nothing good about them. By no standard can a room be in good taste that looks like a perfume manufacturer's phantasy or a design telescoped in some places and elongated in others like reflections in the distorting mirrors that are mirth-provokers at county fairs.

TO DETERMINE AN OBJECT'S WORTH

In buying an article for a house one might formulate for oneself a few test questions:

First, is it necessary—either as an indispensable utility or as a unit of the decorative plan? Anything that serves a necessary purpose has a reason for existence.

Second, has it *really* beauty of proportion and line and color? (Texture is not so important.) Or is it merely striking, or amusing?

Third, is it entirely suitable for the position it occupies?

Fourth, if it were eliminated would it be missed? Would something else look as well, or better, in its place? Or would its place look as well empty? A truthful answer to these questions would at least help in determining its value, since an

article that failed in any of them could scarcely be called "perfect."

Fashion affects taste—it is bound to. We abominate Louis the Fourteenth and the ornate Empire styles at the moment, because curves and super-ornamentation are out of fashion. Whether they are really bad or not, time alone can tell. At present we are admiring plain silver and are perhaps exacting that it be too plain. The only safe measure of what is good is to choose that which has best endured. The "King" and the entirely plain "Fiddle" pattern for flat silver have both been in use in houses of highest fashion ever since they were designed, so that they, among others, must have merit to have lasted so long. Flat silver is illustrated and its usage described in Chapter XXXVII.

In the same way examples of old potteries and china and glass, at present being reproduced, are very likely good, because after having been for a century or more in disuse, they are again being chosen. Perhaps one might say that the "second choice" is "proof of excellence."

SERVICE

The subject of furnishings is however the least part of this chapter—appointments meaning decoration being of less importance (since this is not a book on architecture or decoration!) than appointments meaning *service*.

But before going into the various details of service, it may be well to speak of the unreasoning indignity cast upon the honorable vocation of a servant.

There is an inexplicable tendency, in this country only, for working people in general to look upon domestic service as an unworthy, if not altogether degrading vocation. The cause may perhaps be found in the fact that this same scorning public, having for the most part little opportunity to know high-class servants, who are to be found only in high-class families, take it for granted that ignorant "servant girls" and "hired men" are representative of their kind. Therefore they put upper-class servants in the same category—regardless of whether they are uncouth and illiterate, or persons of refined appearance and manner who often have considerable cultivation, acquired not so much at school as through the constant contact



"THE PERSONALITY OF A HOUSE IS INDEFINABLE, BUT THERE NEVER LIVED A LADY OF GREAT CULTIVATION AND CHARM WHOSE HOME, WHETHER A PALACE OR THE SMALLEST BUNGALOW, DID NOT REFLECT THE CHARM OF ITS OWNER."

with ultra refinement of surroundings, and not infrequently immeasurable advantages through the opportunity for world-wide travel.

And yet so insistently has this obloquy of the word "servant" spread that everyone sensitive to the feelings of others avoids using it exactly as one avoids using the word "cripple" when speaking to one who is slightly lame. Yet are not the best of us "servants" in the Church? And the highest of us "servants" of the people and the State?

To be a slattern in a vulgar household is scarcely an elevated employment, but neither is working in a sweat-shop, or belonging to any other calling that is really degraded; which is otherwise about all that equal lack of ability would procure.

But let us suppose her to be of higher class, and, scorning to be called a servant, she becomes an employee in a store or office. Rent, food, clothes to work in take most if not all of her salary, leaving nothing to save and little to spend as she pleases.

On the other hand, consider the vocation of a lady's maid or "*courier*" valet and compare the advantages these enjoy (to say nothing of their never having to worry about overhead expenses), with the opportunities of those who have never been out of the "factory" or the "store" or farther away than the adjoining town in their lives. As for a nurse, is there any vocation more honorable? No character in E. F. Benson's "Our Family Affairs" is more beautiful or more tenderly drawn than that of "Beth," who was not only nurse to the children of the Archbishop of Canterbury but one of the most dearly beloved of the family's members—her place was absolutely next to their mother's in the very heart of the household always.

Two years ago, Anna, who had for a lifetime been Mrs. Gilding's personal maid, died. Every engagement of that seemingly frivolous family was cancelled, even the invitations for their ball. Not one of the family but mourned for what she truly was, their humble but nearest friend. Would it have been so much better, so much more dignified, for these two women, who lived long useful years in closest association with every cultivating influence of life, to have lived on in their native villages and worked in a factory, or to have had a little store of their own? Does this false idea of dignity—since it *is* false—go so far as that?

HOW MANY SERVANTS FOR CORRECT SERVICE?

The comments immediately following are from the standpoint of highest class perfection. Simpler requirements will be taken up later on.

It stands to reason that one may expect more perfect service from a "specialist" than from one whose functions are multiple. But small houses that have a double equipment—meaning an alternate who can go in the kitchen, and two for the dining-room—can be every bit as well run, so far as essentials go, as the palaces of the Gildings and the Worldlys, though of course not with the same impressiveness. But good service is badly handicapped if, when the waitress goes out, there is no one to open the door as well as wait on table. And comfort at home is intermittent if, when the cook goes out, there is no one to prepare a meal.

For what one might call "complete" service (meaning service that is adequate for constant entertaining and can stand comparison with the most luxurious establishments), there are the minimum—a cook, a butler (or waitress) and a housemaid. The reason why luncheons and dinners cannot be "perfectly" given with a waitress alone is because two persons are necessary for the exactions of modern standards of service. Yet one alone can, on occasion, manage very well, if attention is paid to ordering a special menu for single-handed service. (See Chapter XIV and index.) Aside from the convenience of a second person in the dining-room, a house cannot be run very comfortably and smoothly without alternating shifts in staying and going out: the waitress being on "duty" to answer bell and telephone and serve tea one afternoon, and the housemaid taking her place the next, and a laundress or parlor-maid, if not a kitchenmaid, to take the place of the cook.

It should be realized that above the number necessary for essentials, each additional chambermaid, parlor-maid, footman, scullery maid or useful man, is made necessary by the size of the house and by the amount of entertaining usual, rather than (as is often supposed) for the mere reason of show. The seemingly superfluous number of footmen at Golden Hall and Great Estates are, aside from standing on parade at formal parties, needed actually to do the immense amount of work

that houses of such size entail; whereas a small apartment can be fairly well looked after by one alone.

All house employees and details of their several duties, manners, and appearances, are enumerated below. Beginning with the greatest and most complicated establishments possible, the employee of highest rank is:

THE COMPANION

The position of companion, which is always one of social equality with her employer, exists only when the lady of the house is an invalid, very elderly, a widow, or a young girl. (In the last case the "companion" is a "chaperon.")

Her duties cannot very well be set down, because they vary with individual requirements. One lady likes continually to travel and merely wants a companion (usually a poor relative or friend) to go with her. Another who is a semi-invalid never leaves her room, and the duties of her companion are almost those of a trained nurse. The average requirement is in being personally agreeable, tactful, intelligent, and—companionable!

A companion dresses as any other lady does—according to the occasion, her personal taste, her age, and her means.

VARIED SOCIAL STANDING OF THE PRIVATE SECRETARY

The private secretary to a diplomat, since he must first pass the diplomatic examination in order to qualify, is invariably a young man of education, if not of birth, and his social position is usually though not necessarily that of a member of his "chief's" family.

The position of an ordinary private secretary is sometimes that of an upper servant; or, on the other hand, his own social position may be much higher than that of his employer. Usually, however, a private secretary's position is entirely apart from the social life of his employer; but a resident secretary who has position of his own is in every way treated as a member of the family. He is present at all general entertainments, and quite as often as not at lunches and dinners. The duties of a private secretary are naturally to attend to all correspondence, take shorthand notes of speeches or conversations, file

papers and documents, and in every way serve as extra eyes and hands and supplementary brains for his employer.

THE BUSINESS OR SOCIAL SECRETARY

The position of business or social secretary is an entirely clerical one, and never confers any "social privileges" unless the secretary is also "companion."

Her duties are to write all invitations, acceptances, and regrets; keep a record of every invitation received and every one sent out, and enter in an engagement book every engagement made for her employer, whether to lunch, dinner, to be fitted, or go to the dentist. She also writes all impersonal notes, takes longer letters in shorthand, and writes others herself after being told their purport. She also audits all bills and draws the checks for them; the checks are filled in and then presented to her employer to be signed, after which they are put in their envelopes, sealed and sent. When the receipted bills are returned, the secretary files them according to her own method, where they can at any time be found by her if needed for reference. In many cases it is she, though it is most often the butler, or waitress or personal maid, who telephones invitations and other messages.

Occasionally a social secretary is also a social manager; devises entertainments and arranges all details such as the decorations of the house for a dance, or a programme of entertainment following a very large dinner. The social secretary very rarely lives in the house of her employer; more often than not she goes also to one or two other houses—since there is seldom work enough in one to require her whole time.

Miss Brisk, who is Mrs. Gilding's secretary, has little time for any one else. She goes every day for from two to sometimes eight or nine hours in town, and at Golden Hall lives in the house. Usually a secretary can finish all there is to do in an average establishment in about an hour, or at most two, a day, with the addition of five or six hours on two or three other days each month for the auditing of accounts and the payment of bills.

Suppose she takes three positions. She goes to Mrs. A. from 8.30 to 10 every day, and for three extra hours on the 10th and 11th of every month. To Mrs. B. from 10.30 to 1

(her needs being greater) and for six extra hours on the 12th, 13th and 14th of every month. And to Mrs. C. every day at 3 o'clock for an indefinite time of several hours or only a few minutes.

Her dress is that of any business woman. Extremes of fashion are out of keeping, as they would be out of keeping in an office; which, however, is no reason why she should not be well dressed. Well-cut tailor-made effects are the most appropriate, with a good-looking but simple hat, as good shoes as she can possibly afford, and immaculately clean blouses or neck trimmings. These represent about the most dignified and practical clothes. But why describe clothes? Every woman with good sense enough to qualify as a secretary has undoubtedly sense enough to dress with dignity.

THE HOUSEKEEPER

In a very big house the housekeeper usually lives in the house. Smaller establishments often have a "visiting housekeeper" who comes for as long as she is needed each morning. The resident housekeeper has her own bedroom and bath and sitting-room always. Her meals are brought to her by an especial kitchen-maid, called in big houses the "hall girl," or occasionally the butler details an under footman to that duty.

In an occasional house all the servants, the gardener as well as the cook and butler and nurses, come under the housekeeper's authority; in other words, she superintends the entire house exactly as a very conscientious and skilled mistress would do herself, if she gave her whole time and attention to it. She engages the servants, and if necessary, dismisses them; she sees the cook, orders meals, goes to the market, or at least supervises the cook's market orders, and likewise engages and apportions the work of the men servants.

Ordinarily, however, she is in charge of no one but the housemaids, parlor-maids, useful man and one of the scullery maids. The cook, butler, nurses and lady's maid do not come under her supervision. But should difficulties arise between herself and them it would be within her province to ask for their dismissal, which would probably be granted; since she would not ask without grave cause that involved much more

than her personal dislike. A good housekeeper is always a woman of experience and tact, and often a lady; friction is, therefore, extremely rare.

THE ORGANIZATION OF A GREAT HOUSE

The management of a house of greatest size is divided usually into several distinct departments, each under its separate head. The housekeeper has charge of the appearance of the house and of its contents; the manners and looks of the housemaids and parlor-maids, as well as their work in cleaning walls, floors, furniture, pictures, ornaments, books, and taking care of linen.

The butler has charge of the pantry and dining-room. He engages all footmen, apportions their work and is responsible for their appearance, manners and efficiency. He is also responsible for silver and wines.

The cook is in charge of the kitchen, under-cook and kitchen-maids.

The nurse and the personal maid and cook are under the direction of the lady of the house. The butler and the valet as well as the chauffeur and gardener are usually engaged by the gentleman of the house. When garage or garden requires under men, the head chauffeur usually, and the head gardener always, engages his assistants.

THE BUTLER

The butler is not only the most important servant in every big establishment, but it is by no means unheard-of for him to be in supreme command, not only as steward, but as housekeeper as well.

At the Worldly's, for instance, Hastings, who is actually the butler, orders all the supplies, keeps the household accounts and engages not only the men servants but the housemaids, parlor-maids and even the chef.

But normally in a great house, the butler has charge of his own department only, and his own department is the dining-room and pantry, or possibly the whole parlor floor. In all smaller establishments the butler is always the valet—and in many great ones he is valet to his employer, even though he

details a footman to look after other gentlemen of the family or visitors.

In a small house the butler works a great deal with his hands and not so much with his head. In a great establishment, the butler works very much with his head, and with his hands not at all.

At Golden Hall, where guests come in dozens at a time (both in the house and in the guest annex), his stewardship—even though there is a housekeeper—is not a job which a small man can fill. He has perhaps thirty men under him at big dinners, ten who belong under him in the house always; he has the keys to the wine cellar and the combination of the silver safe. (The former being in this day by far the greater responsibility!) He also chooses the china and glass and linen as well as the silver to be used each day, oversees the setting of the table, and the serving of all food.

When there is a house party every breakfast tray that leaves the pantry is first approved by him.

At all meals he stands behind the chair of the lady of the house, so that at the slightest turn of her head he need only take a step to be within reach of her voice. (The husband by the way is "head of the house," but the wife is "head of the table.")

At tea time, he oversees the footmen who place the tea-table, and who put on the tea cloth and carry in the tea tray; after which Hastings himself places the individual tables—small tables or stands with nothing on them, and intended merely as a convenience in putting down a cup and saucer. When there is "no dinner at home" he waits in the hall and assists Mr. Worldly into his coat, and hands him his hat and stick, which have previously been handed to the butler by one of the footmen.

THE BUTLER IN A SMALLER HOUSE

In a smaller house, the butler also takes charge of the wines and silver, and does very much the same as the butler in the larger house, except that he has less overseeing of others and more work to do himself. Where he is alone, he does all the work—naturally. Where he has either one footman or a parlor-maid, he always cleans the silver and answers the front door and telephones, and passes the main courses at the table.

The assistant passes the secondary dishes and also washes dishes and cleans the dining-room and pantry. They take turns in answering door and serving tea.

The butler is also valet not only for the gentleman of the house but for any gentleman guests as well.

WHAT THE BUTLER WEARS

The butler never wears the livery of a footman and on no account knee breeches. In the early morning he wears an ordinary sack suit—black or very dark blue—with a dark, inconspicuous tie. For luncheon or earlier, if he is on duty at the door, he wears black trousers with grey stripes, a double-breasted, high-cut, black waistcoat, and black swallowtail coat without satin on the revers, a white stiff-bosomed shirt with standing collar, and a black four-in-hand tie.

In fashionable houses, the butler does not put on his dress suit until six o'clock. The butler's evening dress differs from that of a gentleman in a few details only: he has no braid on his trousers, and the satin on his lapels (if any) is narrower, but the most distinctive difference is that a butler wears a black waistcoat and a white lawn tie, and a gentleman always wears a white waistcoat with a white tie, or a white waistcoat and a black tie with a dinner coat, but never the reverse.

Unless he is an old-time colored servant in the South a butler who wears a "dress suit" in the daytime is either a hired waiter who has come in to serve a meal, or he has never been employed by persons of position; and it is unnecessary to add that none but vulgarians would employ a butler (or any other house servant) who wears a mustache! To have him open the door collarless and in shirt-sleeves is scarcely worse!

A butler never wears gloves, nor a flower in his buttonhole. He sometimes wears a very thin watch chain in the daytime but none at night. He never wears a scarf-pin, or any jewelry that is for ornament alone. His cuff-links should be as plain as possible, and his shirt studs white enamel ones that look like linen.

THE HOUSE FOOTMEN

All house servants who assist in waiting on the table come under the direction of the butler, and are known as footmen.

One who never comes into the dining-room is known as a useful man. The duties of the footmen (and useful man) include cleaning the dining-room, pantry, lower hall, entrance vestibule, sidewalk, attending to the furnace, carrying coal to the kitchen, wood to all the open fireplaces in the house, cleaning the windows, cleaning brasses, cleaning all boots, carrying everything that is heavy, moving furniture for the parlor-maids to clean behind it, valeting all gentlemen, setting and waiting on table, attending the front door, telephoning and writing down messages, and—incessantly and ceaselessly—cleaning and polishing silver.

In a small house, the butler polishes silver, but in a very big house one of the footmen is silver specialist, and does nothing else. Nothing! If there is to be a party of any sort he puts on his livery and joins the others who line the hall and bring dishes to the table. But he does not assist in setting the table, in washing dishes, or in cleaning anything whatsoever—except silver.

The butler also usually answers the telephone—if not, it is answered by the first footman. The first footman is deputy butler, and takes his place whenever the butler is out or off duty.

The footmen also take turns in answering the door. In houses of great ceremony like those of the Worldlys and the Gildings, there are always two footmen at the door if any one is to be admitted: one to open the door and the other to conduct a guest into the drawing-room. But if formal company is expected, the butler himself is in the front hall with one or two footmen at the door.

THE FOOTMEN'S LIVERY

People who have big houses usually choose a color for their livery and never change it. Maroon and buff, for instance, are the colors of the Gildings; all their motor cars are maroon with buff lines and cream-colored or maroon linings. The chauffeurs and outside footmen wear maroon liveries. The house footmen, for every day, wear ordinary footmen's liveries, maroon trousers and long-tailed coats with brass buttons and maroon-and-buff striped waistcoats. The regulation livery always has trousers and coat to match, buttons of either brass

or silver, stiff starched collar and shirt, white lawn tie, striped waistcoat and white cotton gloves.

For gala occasions, Mrs. Gilding adds as many caterer's men as necessary, but they all are dressed in her full-dress livery, consisting of a "court" coat which comes together at the neck in front, and then cuts away to long tails at the back. The coat is of maroon broadcloth with frogs and epaulets of black braiding. There is a small standing collar of buff cloth, and a falling cravat of pleated cream-colored lace worn in front. The waistcoat is of buff satin, the breeches of black satin, black stockings and pumps. Until lately the hair was powdered, and stockings were cream white. Now, however, her newest liveries match those of Mrs. Worldly, who now, as always, puts her footmen in green cloth coats cut like the everyday liveries, with silver buttons on which the crest is raised in relief, but adds black velvet collars, and black satin waistcoats in place of the everyday striped ones; black satin knee breeches, black silk stockings, pumps with silver buckles, and the men's natural hair, cut short.

To choose servants who are naturally well-groomed is more important than to put them into smart liveries. Men who are smart must have at least moderately slim figures, and hold themselves, not stiffly, but with a suggestion of military bearing. They must of, course, be shaven and have their hair well cut. Their linen must be immaculate, their shoes polished, their clothes brushed and in press, and their finger nails clean and well cared for. If a man's fingers are indelibly stained he must wear white cotton gloves.

THE COOK

The kitchen is always in charge of the cook. In a small house, or in an apartment, she is alone and has all the cooking, cleaning of kitchen and larder, to do, the basement or kitchen bell to answer, and the servants' table to set and their dishes to wash as well as her kitchen utensils. In a bigger house, the kitchen-maid lights the kitchen fire, and does all cleaning of kitchen and pots and pans, answers the basement bell, sets the servants' table and washes the servants' table dishes. In a still bigger house, the second cook cooks for the servants always, and for the children sometimes, and assists the cook

by preparing certain plainer portions of the meals, the cook preparing all dinner dishes, sauces and the more elaborate items on the menu. Sometimes there are two or more kitchen-maids who merely divide the greater amount of work between them.

In most houses of any size, the cook does all the marketing. She sees the lady of the house every morning, and submits menus for the day. In smaller houses, the lady does the ordering of both supplies and menus.

HOW A COOK SUBMITS THE MENU

In a house of largest size—at the Gildings', for instance—the chef writes in his "book" every evening the menus for the next day, whether there is to be company or not. (None, of course, if the family are to be out for all meals.) This "book" is sent up to Mrs. Gilding with her breakfast tray. It is a loose-leaf blank book of rather large size. The day's menu sheet is on top, but the others are left in their proper sequence underneath, so that by looking at her engagement book to see who dined with her on such a date, and then looking at the menu for that same date, she knows—if she cares to—exactly what the dinner was.

If she does not like the chef's choice, she draws a pencil through and writes in something else. If she has any orders or criticisms to make, she writes them on an envelope pad, folds the page, and seals it and puts the "note" in the book.

If the menu is to be changed, the chef re-writes it; if not the page is left as it is, and the book is put in a certain place in the kitchen.

The butler always goes down into the kitchen shortly after the book has come down, and copies the day's menus on a pad of his own. From this he knows what table utensils will be needed.

This system is not necessary in medium sized or small houses. But where there is a great deal of entertaining it is much simpler for the butler to be able to go and "see for himself" than to ask the cook—and forget—and ask again; or for the cook to forget, and then—disturbance!—because the butler did not send down the proper silver dishes or have the proper plates ready, or had others heated unnecessarily.

THE KITCHEN-MAID

The kitchen-maids are under the direction of the cook, except the one known colloquially as the "hall girl," who is supervised by the housekeeper. She is evidently a survival of the "between maid" of the English house. Her sobriquet comes from the fact that she has charge of the servants' hall, or dining-room, and is in fact the waitress for them. She also takes care of the housekeeper's rooms, and carries all her meals up to her. If there is no housekeeper, the hall girl is under the direction of the cook.

THE PARLOR-MAID

The parlor-maid keeps the drawing-room and library in order. The useful man brings up the wood for the fireplaces, but the parlor-maid lays the fire. In some houses the parlor-maid takes up the breakfast trays; in other houses, the butler does this himself and then hands them to the lady's maid, who takes them into the bedrooms. The windows and the brasses are cleaned by the useful man, and the heavy furniture is moved by him so that she can clean behind it.

The parlor-maid assists the butler in waiting at table and washing dishes, and takes turns with him in answering the door and the telephone.

In huge houses like the Worldlys' and the Gildings', the footmen assist the butler in the dining-room and at the door—and there is always a "pantry maid" who washes dishes and cleans the pantry.

THE HOUSEMAID

The housemaid does all the chamber work, cleans all silver on dressing-tables, polishes fixtures in the bathroom—in other words takes care of the bedroom floors. She also takes care of the rooms of the other servants.

In a bigger house, the head housemaid has charge of the linen and does the bedrooms of the lady and gentleman of the house and a few of the spare rooms. The second housemaid does the nurseries, extra spare rooms, and the servants' floors. The bigger the establishment, the more housemaids, and the

more the work is further divided. The housemaid is by many people called the chambermaid.

HOW THE SERVANTS ARE DRESSED

In all houses of importance and fashion, the parlor-maid, the housemaids, and the waitress—where there is no butler—are all dressed alike. Their “work” dresses are of plain cambric and in whatever the “house color” may be, with large white aprons with high bibs, and plain white rolled-back collars, but no cuffs, as they must be able to unbutton their sleeves and turn them up. Those who serve in the dining-room must always dress before lunch, and the afternoon dresses vary according to the taste—and purse—of the lady of the house. Where no uniforms are supplied, each maid is supposed to furnish herself with a plain black dress for afternoon, on which she wears collars and cuffs of embroidered muslin usually—always supplied by herself—and a small afternoon apron, with or without shoulder straps, and with or without a cap.

In very “beautifully done” houses, where all the dresses of the maids are furnished them, the color of the dress is chosen to harmonize with the dining-room. At the Gildings’, Jr., for instance, where there are no men servants but where the house is as perfect as a picture on the stage, the waitress and parlor-maid wear—in the blue and yellow dining-room—dresses of Nattier blue taffeta with aprons and collars and cuffs of plain hemstitched butter-colored organdie, that is as transparent as possible; butter-colored stockings and patent leather slippers with silver buckles, their hair always beautifully smooth. Sometimes they wear caps and sometimes not, depending upon the waitress’s appearance. Twenty years ago, every maid in a lady’s house wore a cap except the personal maid, who wore a velvet bow or nothing on the head. But when every little slattern in every sloppy household had a small mat of whitish Swiss pinned somewhere on an untidy head, and was decked out in as many yards of embroidery ruffling on her apron and shoulders as her person could carry, fashionable ladies began taking caps and trimmings off.

If no head-dress is worn the hair must be faultlessly smooth and neat; and of course where two or more maids are seen together, they must be alike. It would not do to have one wear

a cap and the other not. The taboo against bobbed hair has been lifted because of its time-saving cleanliness, but it must be very short-cut and not of the tassel, or spaniel ears or chrysanthemum variety.

THE LADY'S MAID

A first-class lady's maid is required to be a hairdresser, a good packer and an expert needlewoman. Her duty is to keep her lady's clothes in order and to help her dress and undress. She draws the bath, lays out underclothes, always brushes her lady's hair and usually dresses it, and gets out the dress to be worn, as well as the stockings, shoes, hat, veil, gloves, wrist-bag, parasol, or whatever accessories go with the dress in question.

As soon as the lady is dressed, everything that has been worn is taken to the sewing room and each article is gone over carefully. Everything mussed is pressed, everything suspected of not being immaculate is washed or cleaned with cleaning fluid, and when in perfect order is replaced where it belongs in the closet. Underclothes as mended are put in the clothes hamper. Stockings are looked over for rips or small holes, and the maid usually washes very fine stockings and handkerchiefs herself; also small pieces of lace trimming, and very often silk underclothes. Many ladies who do not change night gowns every night have them pressed when they are to be put on a second or third time.

Some maids have to wait up at night, no matter how late, until their ladies return; but as many, if not more, are never asked to wait beyond a certain hour.

But the maid for a *débutante* in the height of the season, between the inevitable "go fetching" at this place and that, and the cleaning of party dresses soiled by a partner's hands on the back, and slippers "walked on" until there is quite as much black part as satin or metal, has no sinecure.

WHY TWO MAIDS?

In very important houses where mother and daughters go out a great deal there are usually two maids, one for the mother and one for the daughters. But even in moderate house-

holds it is seldom practical for a *débutante* and her mother to share a maid—at least during the height of the season. That a maid who has to go out night after night for weeks and even months on end, and sit in the dressing-rooms at balls until four and five and even six in the morning, is then allowed to go to bed and to sleep until luncheon is merely humane. And it can easily be seen that it is more likely that she will need the help of a seamstress to refurbish dance-frocks, than that she will have any time to devote to her young lady's mother—who in “mid-season,” therefore, is forced to have a maid of her own, ridiculous as it sounds that two maids for two ladies should be necessary! Sometimes this is overcome by engaging an especial maid “by the evening” to go to parties and wait, and bring the *débutante* home again. And the maid at home can then be “maid for two.”

DRESS OF A LADY'S MAID

A lady's maid used to wear a black skirt, a laundered white waist, and a small white apron, the band of which buttoned in the back. But to-day she is allowed to wear her own clothes, so long as they are quiet in color and plain in design. Usually, in the smartest houses, she wears an all-black dress with or without white collar and cuffs and a small black taffeta silk apron. Mrs. Gilding junior puts her maid on “company occasions,” when she waits in the dressing-room, in light grey taffeta, grey stockings and slippers and a very small embroidered mull apron with a narrow grey velvet waist-ribbon, and collar and cuffs of mull to match—which is extremely pretty, but also extremely extravagant. Many ladies dress their maids in black taffeta with cream lace collar, cuffs and apron. Customarily, however, and always for ordinary occasions, the lady's maid buys her own clothes, excepting when those to be discarded by “her lady” are given to her. This is a personal matter. Certain ladies give their maids more than lavish supplies from a scarcely worn wardrobe. Others give them things of small account, or nothing.

In England it is somewhat the custom for the lady's maid to sell, for her own benefit, the discarded wardrobe of her lady. This practise is unheard of in America, where wages need not be supplemented by such—or any other—perquisites.

THE VALET

The valet (pronounced val-et not vallay) is what Beau Brummel called a gentleman's gentleman. His duties are exactly the same as those of the lady's maid—except that he does not sew! He keeps his employer's clothes in perfect order, brushes, cleans and presses everything as soon as it has been worn—even if only for a few moments. He lays out the clothes to be put on, puts away everything that is a personal belonging. Some gentlemen like their valets to help them dress; run the bath, shave them and hold each article in readiness as it is to be put on. But most gentlemen merely like their clothes "laid out" for them, which means that trousers have belts or braces attached, shirts have cuff links and studs; and waistcoat buttons are put in.

The valet also unpacks the bags of any gentleman guests when they come, valets them while there, and packs them when they go. He always packs for his own gentleman, buys tickets, looks after the luggage, and makes himself generally useful as a personal attendant, whether at home or when traveling.

At big dinners he is often required, much against his will, to serve as a footman—in a footman's, not a butler's livery.

The valet wears no livery except on such occasions. At all hours of day or evening, he wears an ordinary business suit, dark and inconspicuous in color, with a black tie.

In a bachelor's quarters a valet is often general factotum; not only valeting but performing the services of cook, butler, and even housemaid. When serving meals he either wears a jacket like that of a steward, or the clothes of a butler. The latter are smarter, of course, but not very practical for one who works in the kitchen.

THE NURSE

Everybody knows the nurse is either the comfort or the torment of the house. Everyone also knows innumerable young mothers who put up with inexcusable crankiness from a crotchety middle-aged woman because she was "so wonderful" to the baby. And here let it be emphasized that such an one



"THE PERFECT MISTRESS SHOWS ALL THOSE IN HER EMPLOY THE CONSIDERATION AND TRUST DUE THEM AS HONORABLE, SELF-RESPECTING AND CONSCIENTIOUS HUMAN BEINGS."

usually turns out to have been not wonderful to the baby at all. That she does not actually abuse a helpless infant is merely granting that she is not a "monster."

Devotion must always be unselfish; the nurse who is *really* "wonderful" to the baby is pretty sure to be a person who is kind generally. In ninety-nine cases out of a hundred the sooner a domineering nurse—old or young—is got rid of, the better. It has been the experience of many a mother whose life had been made perfectly miserable through her belief that if she dismissed the tyrant the baby would suffer, that in the end—there *is* always an end!—the baby was quite as relieved as the rest of the family when the "right sort" of kindly and humane person took the tyrant's place. It must never be forgotten that a young child is inescapably imprisoned in the atmosphere made by the disposition of the person in charge of it, and that sunlight is no more necessary to a plant than an atmosphere of sympathetic lightheartedness to a child.

It is unnecessary to add that one cannot be too particular in asking for a nurse's reference and in never failing to get a personal note from the lady she is leaving. Not only is it necessary to have a sweet-tempered, competent and clean person, but her moral character is of utmost importance, since she is to be the constant and inseparable companion of the children, whose whole lives are influenced by her example, especially where busy parents give only a small portion of time to their children.

COURTESY TO ONE'S HOUSEHOLD

In a dignified house, a servant is never spoken to as Jim, Maisie, or Katie, but always as James or Margaret or Katherine, and a butler is called by his last name, nearly always. The Worldlys' butler, for instance, is called Hastings, not John. In England, a lady's maid is also called by her last name, and the cook, if married, is addressed as Mrs. and the nurse is called "Nurse" by the family and "Mrs." by the other servants whether she is married or not. A chef is usually called "Chef" or else by his last name.

Every well-bred lady or gentleman says "please" in asking that something be brought her or him. "Please get me the book

I left on the table in my room!" Or "Please give me some bread!" Or "Some bread, please." Or one can put politeness into one's tone and say, "I'd like some toast," but no lady or gentleman barks "Get me that book," "Gimme th' bread!"

In refusing a dish at the table, one must say "No, thank you," or "No, thanks," or else one shakes one's head. A head can be shaken politely or rudely. To be courteously polite, and yet keep one's walls up, is a thing every thoroughbred person knows how to do—and a thing that everyone who is trying to become such must learn to do.

A rule can't be given because there isn't any. As said in another chapter, a well-bred person always lives within the walls of his personal reserve; a vulgarian has no walls—or at least none that do not collapse at the slightest touch. But those who think they appear superior by being rude to others whom fortune has placed below them, might as well, did they but know it, shout their own unexalted origin to the world at large, since by no other method could it be more widely published. On the other hand a condescendingly "I am so sweet" manner is equally hard for a self-respecting person of dignity to bear!

It must also be added that a well-bred servant shows self-respect in a quiet manner, a low voice, and correct behavior, such as is exacted by a well-bred politeness everywhere.

THE HOUSE WITH LIMITED SERVICE

The fact that you live in a house with two servants, or in an apartment with only one, need not imply that your house lacks charm or even distinction, or that it is not completely the home of a lady or gentleman. But, as explained in the chapter on Dinners, if you have limited service you must devise systematic economy of time and labor or you will have disastrous consequences. If you have none at all, read the chapter devoted to the serviceless problems of Mrs. Three-in-One.

Every person, after all, has only one pair of hands, and a day has only so many hours, and one thing is inevitable, which young housekeepers are apt to forget: a few cannot do the work of many, and do it in the same way. It is all very well if the housemaid cannot get into young Mrs. Gilding's room until lunch time, nor does it matter if its confusion looks like

the aftermath of a cyclone. The housemaid has nothing to do the rest of the day but put that one room and bath in order. But in young Mrs. Gaily's small house, where the housemaid is also the waitress and is supposed to be "dressed" for lunch, it does not have to be pointed out that she cannot sweep, dust, tidy up rooms, wash out bathtubs, polish fixtures, and at the same time be dressed in afternoon clothes. If Mrs. Gaily is out for lunch, it is true the chambermaid-waitress need not be dressed to wait on table, but her thoughtless young mistress would not be amiable if a visitor were to ring the doorbell in the early afternoon and have it opened by a maid in a rolled-up-sleeve "working" dress and an apron creased from kneeling on it.

Supposing the time to put the bedroom in order is from ten to eleven each morning; it is absolutely necessary that Mrs. Gaily take her bath before ten so that even if she is not otherwise "dressed" she can be out of her bedroom and bath at ten o'clock promptly. She can go elsewhere while her room is done up and then come back and finish dressing later. In this case she must herself "tidy" any disorder that she makes in dressing; put away her negligée and slippers and put back anything out of place. On the days when Mr. Gaily does not go to the office he too must either get up and out so that the house can be put in order, or special indulgence must be made for very light chamberwork on those days.

ONLY ONE MAID

Where one maid alone cooks, cleans, waits on table, and furthermore serves as lady's maid and valet, she must necessarily be limited in the performance of each of these duties in direct proportion to their number. Even though she be eagerly willing, quality must give way before quantity produced with the same equipment, or if quality is necessary then quantity must give way. In the house of a fashionable gay couple like the Lovejoys, for instance, the time spent in "maiding" or "valeting" has to be taken from cleaning or cooking. Besides cleaning and cooking, the one maid in their small apartment can press out Mrs. Lovejoy's dresses and do a little mending, but she cannot sit down and spend one or two hours going over a dress in the way a specialist maid can. Either Mrs. Love-

joy herself must do the sewing or the housework, or one or the other must be left undone.

THE MANAGEMENT OF SERVANTS

It is certainly a greater pleasure and incentive to work for those who are appreciative than for those who continually find fault. Everyone who did war work cannot fail to remember how easy it was to work for, or with, some people, and how impossible to get anything done for others. And just as the "heads" of work-rooms or "wards" or "canteens" were either stimulating or dispiriting, so must they and their types also be to those who serve in their households.

This, perhaps, explains why some people are always having a "servant problem"; finding servants difficult to get, more difficult to keep, and most difficult to get efficient work from. It is a question whether the "servant problem" is not more often a mistress problem! It must be! Because, if you notice, those who have woes and complaints are invariably the same, just as others who never have any trouble are also the same. It does not depend on the size of the house; the Lovejoys never have any trouble, and yet their one maid-of-all-work has a far from "easy place," and a vacancy at Brookmeadows is always sought after, even though the Oldnames spend ten months of the year in the country. Neither is there any friction at the Golden Hall or Great Estates, even though the latter house is run by the butler—an almost inevitable cause of trouble. These houses represent a difference ranging from one alone to nearly forty on the household payroll.

THOSE WHO HAVE PERSISTENT "TROUBLE"

It might be well for those who have trouble to remember a few rules which are often overlooked: Justice must be the foundation upon which every tranquil house is constructed. Work must be as evenly divided as possible; one servant should not be allowed liberties not accorded to all.

It is not just to be too lenient, any more than it is just to be unreasonably strict. To allow impertinence or sloppy work is inexcusable, but it is equally inexcusable to show causeless irritability or to be overbearing or rude. And there is no

greater example of injustice than to reprimand those about you because you happen to be in a bad humor, and at another time to overlook offenses that are greater because you are in an amiable mood.

There is also no excuse for "correcting" either a servant or a child before people.

And when you do correct, do not forget to make allowances, if there be any reason why allowance should be made.

If you live in a palace like Golden Hall, or any completely equipped house of important size, you overlook *nothing*. There is no more excuse for delinquency than there is in the Army. If anything happens, such as the illness or departure of one servant, there is another to substitute. A huge household is a machine and it is the business of the engineers—in other words, the secretary, housekeeper, chef or butler—to keep it going perfectly.

But in a little house it may not be fair to say "Selma, the silver is dirty!" when there is a hot-air furnace and you have had company for every meal, and have perhaps sent her on errands between times, so that she has literally not had a moment. If you don't know whether she has had time or not, you may give her the benefit of the doubt and say, trustingly, not haughtily: "You have not had time to clean the silver, have you?" This—in case she has really been unable to clean it—points out just as well the fact that it is not shining, but it is not a criticism. Carelessness, on the other hand, when you know she has had plenty of time, should never be overlooked.

Another type that has "difficulties" is the distrustful—sometimes actually suspicious—person who locks everything tight and treats all those with whom she comes in contact as though they were meddlesomely curious at least, or at worst, dishonest. It is impossible to overstate the misfortune of this temperament. The servant who is "watched" for fear she "won't work," listened to for fear she may be saying what she oughtn't, suspected of wanting to take a liberty of some sort, or of doing something else she shouldn't do, is psychologically encouraged, almost driven, to do these very things.

The perfect mistress expects perfect service, but it never occurs to her that perfect service will not be voluntarily and gladly given. She, on her part, feels responsible for the well-being of all of those in her employ, and shows them the con-

sideration and trust due them as honorable, self-respecting and conscientious human beings. If she has reason to think they are not all this, a lady does not keep them in her house.

ETIQUETTE OF SERVICE

The well-trained high-class servant is faultlessly neat in appearance, reticent in manner, speaks in a low voice, walks and moves quickly but silently, and is unfailingly courteous and respectful. She (or he) usually knocks on a door, even of the library or sitting-room, but opens it simultaneously before there is time to be told "Come in," as knocking on a downstairs door is merely politeness. At a bedroom door she would wait for permission to enter. In answering a bell, she asks "Did you ring, sir?" or if especially well-mannered she asks "Did Madam ring?"

A servant always answers "Yes, Madam," or "Very good, sir," *never* "Yes," "No," "All right," or "Sure." Sons and daughters in the house are called "Miss Katharine" or "Mr. Oliver," half grown children are generally called by their familiar names with the prefix of Miss or Master (Miss Kitty, Master Ollie), but never by the nurse, who calls them by their first names until they are grown—sometimes always. To demand that the servant call really little children Miss and Master is suggestive of the *parvenu*. New servants might call a child as young as five, Master or Miss, but not if they are old employees.

All cards and small packages are presented on a tray.

TIME "OUT" AND "IN"

No doubt in some regions there are young women who work long and hard and for little compensation, but at least in all cities, the compensation has become such that big houses are everywhere being abandoned for apartments which can be run on half or quarter the number of servants. Then the stage where less or none at all will be necessary—in order to tally with a reasonable income—is each year more closely approaching. Servants have their definite time out, and are allowed in humanely run houses to have "times in" when they can be at home to friends who come to see them. In every well-appointed house

of size there is a sitting-room which is furnished with comfortable chairs and sofa if possible, a good droplight to read by, often books, and always magazines (sent out as soon as read by the family). In other words, the servants have an inviting room to use as their own exactly as though they were living at home. If no room is available, the kitchen has a cover put on the table, and a droplight and a few restful chairs are provided.

ARE MAIDS ALLOWED TO RECEIVE MEN FRIENDS?

Certainly they are! Whoever in remote ages thought it was better to forbid "followers" the house, and have Nora or Marie or Selma slip out of doors to meet them in the dark, had very distorted notions to say the least. And any lady who knows so little of human nature as to make the same rule for her maids to-day is acting in ignorant blindness of her own duties to those who are not only in her employ but also under her protection.

A pretty young woman whose men friends come in occasionally and play cards with the others, or dance to a not too loud phonograph or radio in the kitchen, is merely being treated humanly. The fact that she works and lives in a lady's house makes her no less a young girl, with a young girl's love of amusement, which, if not properly provided for her "at home," will be sought for in other, and quite possibly dangerous, places.

This responsibility to the unknowing impulses of youth is one that many ladies who are occupied with charitable and good works elsewhere often overlook under their own roof.

To suggest that young maids—or older ones—be allowed the privileges of hospitality, means nothing more radical than that they shall not be begrudged a few cups of tea or coffee and a plate of cakes or sandwiches for a small party to their friends. This does not mean that the kitchen should be a scene of perpetual revelry and mirth, or that it should disturb the quiet of the neighborhood or even of the family. Unseemly noise is checked, to be sure, much as it would be checked if young people in the drawing-room became noisy. Continuous company is not suitable either, and those who abuse privileges naturally must have them curtailed, but the really high-class servant who does not appreciate kindness and requite it with considerate and proper behavior is rare.

SERVICE IN FORMAL ENTERTAINING

For a wedding, or a ball, and sometimes for teas and big dinners, there is an awning from curb to front door. But usually, especially in good weather, a dinner or other moderate sized evening entertainment is prepared for by stretching a carpet—a red one invariably!—down or up the front steps and across the pavement to the curb's edge. At all important functions there is a chauffeur—or a caterer's man—on the sidewalk to open the door of motors, and a footman or waitress stationed inside the door of the house to open it on one's approach. This same servant, or more often another stationed in the hall beyond, directs arriving guests to the dressing-rooms.

DRESSING-ROOMS

Houses especially built for entertaining have two small dressing-rooms for the hanging of coats and wraps on the ground floor, each with its lavatory. At an afternoon tea in houses where dressing-rooms have not been installed by the architect, the end of the hall, if it is wide, is sometimes supplied with a coat rack, which may be rented from a caterer, for the gentlemen. Ladies are in this case supposed to go into the drawing-room as they are, or go upstairs to the bedroom put at their disposal and in charge of a lady's maid or housemaid.

If the entertainment is very large, checks are always given to avoid confusion in the dressing-rooms exactly as in public "check-rooms." In the ladies' dressing-room—whether downstairs or up—there must be an array of toilet necessities such as brushes and combs; well-placed mirrors, hairpins, powder with stacks of individual cotton balls, or a roll of cotton in a receptacle from which it may be pulled. In the lavatory there must be fresh soap and plenty of small hand towels. The lady's personal maid and one or two assistants if necessary, depending upon the size of the party, but one and all of them as neatly dressed as possible, assist ladies off and on with their wraps, and give them coat checks.

A lady's maid should always look the arriving guests over—not boldly nor too apparently, but with a quick glance—for anything that may be amiss. If the drapery of a dress is caught

up on its trimming, or a fastening undone, it is her duty to say: "Excuse me, madam (or miss), but there is a hook undone"; or, "The drapery of your gown is caught—shall I fix it?" Which she does as quietly and quickly as possible. If there is a rip of any sort, she says: "I think there is a thread loose, I'll just tack it. It will only be a moment." Or she renders any other service that may be necessary.

The well-bred maid instinctively makes little of a guest's accident, and is as considerate as the hostess herself.

In the gentlemen's coat-room of a perfectly appointed house the valet's attitude is much the same. If a gentleman's coat should have met with any accident, the valet says: "Let me have it fixed for you, sir; I'll be back directly!" And he divests the gentleman of his coat and takes it to a maid and asks her please to take a stitch in it. Meanwhile he returns to his duties in the dressing-room until he is sure the coat is finished, when he gets it and politely helps the owner into it.

In a small country house where dressing-room space is limited, the quaint tables copied from old ones are very useful, screened off at the back of the downstairs hall, or in a very small lavatory. They look, when shut, like an ordinary table, but when the top is lifted a mirror, the height of the table's width, swings forward and a series of small compartments and trays both deep and shallow are laid out on either side. The trays of course are kept filled with hairpins, pins and powder, and the compartments have sunburn lotion and liquid powder, brush, comb and whiskbroom, and whatever else the hostess thinks will be useful.

THE ANNOUNCEMENT OF GUESTS

The butler's duty is to stand near the entrance to the reception or drawing-room, and as each guest arrives (unless they are known to him) he asks: "What name, please?" He then leads the way into the room where the hostess is receiving, and says distinctly: "Mr. and Mrs. Jones." If Mrs. Jones is considerably in advance of her husband, he says: "Mrs. Jones!" then waits for Mr. Jones to approach before announcing: "Mr. Jones!"

At a very large party such as a ball, or a very big tea or musicale, he does not leave his place, but stands just outside the

drawing-room, and the hostess stands just within, and as the guests pass through the door, he announces each one's name.

It is said to be customary in certain places to have waitresses announce people. But in New York guests are never announced if there are no men servants. At a very large function such as a ball or tea a hostess who has no butler at home, either arranges for the butler of a friend or engages a caterer's announcer. If, for instance, she is giving a ball for her daughter, and all the sons and daughters of her own acquaintance are invited, the chances are that not half or even a quarter of her guests are known to her by sight, so that their announcement is not a mere matter of form but of necessity.

In explanation of a paragraph above, it is very much the fashion in New York for expert servants to lend themselves to the friends of their employers, for a dinner or party to which their employers are going. They of course receive a tip varying from two dollars for a woman at a small entertainment to ten for a butler like Hastings who undertakes the supervision of a formal dinner. For announcement and service of dinner see index.

At the end of the evening, the butler is always at the front door—and by that time, unless the party is very large, he should have remembered their names, if he is a perfect butler, and as Mr. and Mrs. Worldly appear he opens the door and calls down to the chauffeur, "Mrs. Worldly's car!" "Miss Gilding's car!" And in the same way: "Call a taxi for Mr. Smith." When a car is at the door, the chauffeur runs up the steps and says to the butler: "Miss Gilding's car" or "Mrs. Worldly's car," or "Taxi's at the door!" The butler then announces to either Mr. or Mrs. Worldly, "Your car, sir," or "Your car, madam," and holds the door open for her to go out, or he may say, "Your taxi, sir," or "Your car, miss," if the Gilding car comes first.

DINING-ROOM SERVICE AT PRIVATE ENTERTAINMENTS

Supper at a ball in a private house is usually in charge of the butler, who by "supper time" is free from his duties of "announcing" and is able to look after the dining-room service. The sit-down supper at a ball is served exactly like a dinner—or a wedding breakfast; and the buffet supper of a dance is like the buffet of a wedding reception.

At a large tea where the butler is on duty "announcing" at the same time that other guests are going into the dining-room for refreshments, the dining-room service has to be handed over to the first footman and his assistants or a capable waitress is equally able to meet the situation. She should have at least two maids with her, as they have to pour all cups of tea and bouillon and chocolate as well as to take away used cups and plates and see that the food on the table is replenished.

At a small tea where ladies perform the office of pouring, one man or maid in the dining-room is plenty, to bring in more hot water or fresh cups, or whatever the table hostesses have need of.

FORMAL SERVICE WITHOUT MEN SERVANTS

Many, and very fastidious, people, who live in big houses and entertain constantly, have neither men servants nor employ a caterer, ever. Efficient women take men's places equally well, though two services are omitted. Women never announce guests or open the doors of motors. But there is no difference whatsoever in the details of the pantry, dining-room, hall or dressing-room, whether the services are performed by men or women.

At an evening party, the door is opened by the waitress, assisted by the parlor-maid, who directs the way to the dressing-rooms. The guests, when they are ready to go into the drawing-room, approach the hostess unannounced.

All possible directions for arriving guests and receiving hostesses will be found in other chapters.

CHAPTER XII

TEAS AND OTHER AFTERNOON PARTIES

Except at a wedding, the function strictly understood by the word "reception" went out of fashion, in New York at least, during the reign of Queen Victoria, and its survivor is a public or semi-public affair presided over by a committee, and is a serious rather than a merely social event.

The very word "reception" brings to mind an aggregation of personages, very formal, very dressed up, very pompous, and very learned, among whom the ordinary mortal cannot do other than wander helplessly in the labyrinth of the specialist's jargon. Art critics, at a varnishing day reception, are sure to dwell on the effect of a new technique, and the comment of most of us, to whom a painting ought to look like a "picture," is fatal. Equally fatal to meet an explorer and not know where or what he explored; or to meet a celebrated author and not have the least idea whether he wrote detective stories or expounded Taoism. On the other hand it is certainly discouraging after studying upon the latest Cretan excavations in order to talk intelligently to Professor Diggs, to be pigeon-holed for the afternoon beside Mrs. Newmother whose interest in discovery is limited to "a new tooth in baby's head."

Yet the difference between a reception and a tea is one of atmosphere only, like the difference in furnishing twin houses. A reception always takes itself seriously. A tea, no matter how formal it pretends to be, is friendly and inviting. One does not go to be impressed or instructed, but merely in an informal and everyday spirit, to see one's friends and be seen by them.

THE AFTERNOON TEA WITH DANCING

The afternoon tea with dancing is usually given to "bring out" a daughter, or to present a new daughter-in-law. The in-

itations are the same whether one hundred or two thousand are sent out. For instance:

Mrs. Grantham Jones

Miss Muriel Jones

will be at home

on Tuesday, the third of December

from four until seven o'clock

The Fitz-Cherry

Dancing

As invitations to formal teas of this sort are sent to the hostess's "general" visiting list, and very big houses are comparatively few and rapidly growing fewer, a ballroom is nearly always engaged at a hotel. Many hotels have a big and a small ballroom, and unless one's acquaintance is enormous the smaller room is preferable.

Too much space for too few people gives an effect of emptiness which always is suggestive of failure; also one must not forget that an undecorated room needs more people to make it look "trimmed" than one in which the floral decoration is lavish. On the other hand, although a "crush" may be unpleasant, it always gives the effect of "success."

The arrangements for a tea are not as elaborate as for a ball. At most a screen of palms behind which the musicians sit (unless they sit in a gallery), perhaps a few festoons of green here and there, and the débutante's own bouquets banked on tables near where she stands to receive, form as much decoration as is ever attempted.

Whether in a public ballroom or a private drawing-room, the curtains over the windows are drawn and the lights lighted as if for a ball in the evening. If the tea is at a private house there is no awning unless it rains, but there is a chauffeur at the curb to open motor doors, and a servant to open the door of the house before any one has time to ring.

Guests as they arrive are announced either by the hostess's own butler or a caterer's "announcer." The hostess receives everyone as at a ball; if she and her daughter are for the moment standing alone, the new arrival, if a friend, stands talking with them until a newer arrival takes his or her place.

After "receiving" with her mother or mother-in-law for an hour or so, as soon as the crowd thins a little, the *débutante* or bride may be allowed to dance.

The younger people, as soon as they have shaken hands with the hostess, dance. The older ones sit about, or talk to friends or take tea.

At the most formal type of tea, the tea-table is exactly like that at a wedding reception, in that it is a large table set as a buffet, and is always in charge of the caterer's men, or the hostess's own butler or waitress and assistants. It is never presided over by deputy hostesses.

THE MENU IS LIMITED

Only tea, bouillon, chocolate, bread and cakes are served. There may be all sorts of sandwiches, made with rolls and made with bread. There may be layer cake, sliced cake and all imaginable kinds of little cakes, but nothing else, or it becomes a "reception." (Hot breads are reserved for the informal varieties of teas.) At the end of the table or on a separate table near by, there are bowls or pitchers of orangeade or lemonade or "punch" (meaning in these days something cold that has fruit juice in it) for the dancers, exactly as at a ball.

Guests go to the table and help themselves to their own selection of bread and cakes. The chocolate, already poured into cups and with whipped cream on top, is passed on a tray by a servant. Tea also poured into cups, not mixed but accompanied by a small pitcher of cream, bowl of sugar, and dish of lemon, is also passed on a tray. A guest, taking her plate of food in one hand and her tea or chocolate in the other, finds herself a chair somewhere, if possible near a table, so that she can take her tea without discomfort.

Practical though it may be, the "goitre" saucer that spreads out at one side of the cup to serve also as a plate has not yet appeared in fashionable houses but may like the tea wagon and the hybrid fork-pronged spoon be welcomed by those not

bound by traditions of taste. It must be remembered that fastidious people are necessarily conservative, and eccentric quirks in household implements are on a par with distorted manners.

AFTERNOON TEAS WITHOUT DANCING

Afternoon teas without dancing are given in honor of visiting celebrities or new neighbors or engaged couples, or to "warm" a new house; or, most often, for a house-guest from another city.

The invitation is a visiting card of the hostess with "To meet Mrs. So-and-So" across the top of it and "Jan. 10, Tea at 4 o'clock" in the lower corner, opposite the address.

At a tea of this description, tea and chocolate may be passed on trays or poured by two ladies, as will be explained below.

Unless the person for whom the tea is given is such a celebrity that the "tea" becomes a "reception," the hostess does not stand at the door, but merely near it so that any one coming in may easily find her. The ordinary afternoon tea given for one reason or another is, in winter, merely and literally, being at home on a specified afternoon with the blinds and curtains drawn, the room lighted as at night, a fire burning and a large tea-table spread in the dining-room or a small one near the hearth. An afternoon tea in summer is the same, except that artificial light is never used, and the table is most often on a veranda.

"DO COME IN FOR A CUP OF TEA"

This is Best Society's favorite form of invitation. It is used on nearly every occasion, whether there is to be music or a distinguished visitor, or whether a hostess has merely an inclination to see her friends. She writes on her personal visiting card: "Do come in on Friday for a cup of tea and hear Ellwin play, or Farrish sing, or to meet Senator and Mrs. West, or Lady X." Or: "I have not seen you in so long."

Invitations of this description are never "general." A hostess asks either none but intimate friends, or at most her "dining" list; sometimes this sort of a "tea" is so small that she sits behind her own tea-table—exactly as she does every afternoon.

But if the tea is of any size, from twenty upwards, the table is set in the dining-room and two intimate friends of the hostess

"pour" tea at one end, and chocolate at the other. The ladies who "pour" are always especially invited beforehand. In New York they always wear hats, and now that no one wears somber street clothes, they are not especially to be distinguished from other guests. As soon as a hostess decides to give a tea, she selects two friends for this duty who are, in her opinion, decorative in appearance and also who (this is very important) can be counted on for gracious manners to everyone and under all circumstances.

It does not matter if a guest going into the dining-room for a cup of tea or chocolate does not know the deputy hostesses who are "pouring." It is perfectly correct for a stranger to say "May I have a cup of tea?"

The one pouring should answer very responsively, "Certainly! How do you like it? Strong or weak?"

If the visitor says "Weak," she deluges it with boiling water, and again watching for the guest's negative or approval, adds cream or lemon or sugar. Or, preferring chocolate, the guest perhaps goes to the other end of the table and asks for a cup of chocolate. The table hostess at that end also says "Certainly," and pours out chocolate. If she is surrounded with people, she smiles as she hands it out, and that is all. But if she is unoccupied and her momentary "guest by courtesy" is alone, it is merest good manners on her part to make a few pleasant remarks. Very likely when asked for chocolate she says: "How nice of you! I have been feeling very neglected at my end. Everyone seems to prefer tea." Whereupon the guest ventures that people are afraid of chocolate because it is so fattening or so hot. After an observation or two about the weather, or the beauty of the china or how good the little cakes look, or the sandwiches taste, the guest finishes her chocolate.

If the table hostess is still unoccupied the guest smiles and slightly nods "Good-by," but if the attention of the hostess has been called upon by some one else, she who has finished her chocolate leaves unnoticed.

If another lady coming into the dining-room is an acquaintance of one of the table hostesses, the new visitor draws up a chair, if there is room, and drinks her tea or chocolate at the table. But as soon as she has finished, she should give her place up to a later arrival. Or perhaps a friend appears, and the two take their tea together over in another part of the room,



THE FORMAL AFTERNOON TEA TABLE

FOR A BUFFET LUNCH, FOR A DINNER, OR FOR A SUPPER THE TABLE SETTING IS IDENTICAL WITH THE ABOVE, EXCEPT THAT THE FRUIT PUNCH IS PUT ON THE SIDEBOARD AND THE SALAD AND THE HOT DISHES ADDED. FOR A WEDDING COLLATION THE TEA SERVICE IS OMITTED AND THE WEDDING CAKE ADDED.

or at vacant places farther down the table. Except in a public tea room, a tea-table is never set with places. But at a table where ladies are pouring, and especially at a tea that is informal, a number of chairs are usually ready to be drawn up for those who like to take their tea at the table while talking to one of the ladies.

In many cities, strangers, who find themselves together in the house of a friend in common, always talk. In New York smart people always do at dinners or lunches, but never at a general entertainment. Their cordiality to a stranger would depend largely upon the informal, or intimate, quality of the tea party; it would also depend on who the stranger might be, and who the New Yorker. Mrs. Worldly would never dream of speaking to any one—no matter whom—if it could be avoided. Mrs. Kindhart, on the other hand, talks to everyone, everywhere and always. Mrs. Kindhart's position is as good as Mrs. Worldly's every bit, but perhaps she may be more relaxed. Not being the conspicuous hostess that Mrs. Worldly is, she is not so besieged by position-makers and invitation-seekers. Perhaps Mrs. Worldly, finding that nearly everyone who approaches her wants something, has come instinctively to avoid each new approach.

THE EVERYDAY AFTERNOON TEA-TABLE

The everyday afternoon tea-table is familiar to everyone; there is not the slightest difference in its service, whether in the tiny handbox house of the newest bride, or in the drawing-room of Mrs. Worldly of Great Estates, except that in the little house the tray is brought in by a woman—often a picture in appearance and appointment—instead of a butler with one or two footmen in his wake. In either case a table is placed in front of the hostess. A tea-table is usually of the drop-leaf variety because it is more easily moved than a solid one. There are really no "correct" dimensions; any small table is suitable. It ought not to be so high that the hostess seems submerged behind it, nor so small as to be overhung by the tea tray and easily knocked over.

In height it should be five or six inches above the knees of the hostess, which depends upon the height of the chair or sofa that she always sits upon. It is usually about 26 inches high,

between 24 and 26 inches wide, and from 27 to 36 inches long, or it may be oval or oblong. A double-decked table that has its second deck above the main table is not good because the tea tray perched on the upper deck is neither graceful nor convenient. In flawlessly run houses everything—not only tea but cold drinks of all sorts, even when a quantity of bottles, pitchers and glasses need space—should be brought on a tray and not trundled in on a tea-wagon! Nevertheless, where there are no men servants and the tray very heavy or the distance to be carried is long, a tea-wagon may be unavoidably necessary.

But in proper serving a cloth must always be first placed on the table, before putting down the tray. The tea cloth may be a yard, a yard and a half, or two yards square. It may barely cover the table, or it may hang half a yard over each edge. A yard and a quarter is the average size. A tea cloth can be colored, but the conventional one is of white linen, with little or much white needlework or lace, or both.

On this is put a tray big enough to hold everything except the plates of food. The tray may be a massive silver one that requires a footman with strong arms to lift it, or it may be of Sheffield or lacquered tin. Many of these lacquered trays are exquisite in design and color. Many of the old Chinese or English ones are also priceless. In any case, on it should be a kettle which ought to have been boiling before being brought in, with a spirit lamp under it. If carried by a maid, it is lighted as soon as the tray is down but *never before*, as a terrible accident can too easily occur, through the catching on fire of her apron or dress.

Also on the tray is an empty teapot, a caddy of tea, a tea strainer and slop bowl, cream pitcher and sugar bowl, and, on a glass dish, lemon in slices.

As already said—especially in a small house—the tea tray is equally smart if made of modern and not expensive painted tin, the tea set of china and the water kettle of glass. In fact there is a charm in watching water come to boil through a glass kettle that is entirely lost through the opaqueness of silver.

A pile of cups and saucers and a stack of little tea plates, all to match, with a napkin (about 12 inches square, hem-stitched or edged to match the tea cloth) folded on each of the plates, like the filling of a layer cake, complete the paraphernalia. Each plate is lifted off with its own napkin. Then on the

tea table, back of the tray, or on the shelves of a separate "curate," a stand made of three small shelves, each just high enough for one good-sized plate, are always two, usually three, varieties of cake and hot breads.

THINGS PEOPLE EAT AT TEA

Hot breads are in fact the distinguishing delectability of the everyday or really small tea. The top dish on the "curate," therefore, should be a covered one, and hold hot bread of some sort; the two lower dishes may be covered or not, according to whether the additional food is hot or cold; the second dish usually holds sandwiches, and the third cake. Or perhaps all the dishes hold cake; little fancy cakes for instance, and pastries and slices of layer cakes. Many prefer a simpler diet, and have thin slices of bread and butter, or toasted crackers, supplemented by plain cookies. Others pile the "curate" until it literally staggers, under pastries and cream cakes and sandwiches of *pâté-de-foie-gras* or mayonnaise. Others, again, like marmalade, or jam, or honey on bread and butter, or on buttered toast or muffins. This necessitates little butter knives and a dish of jam added to the already overloaded tea tray.

Selection of afternoon tea food is entirely a matter of whim, and new food-fads sweep through communities. For a few months at a time, everyone, whether in a private house or a country club, will eat nothing but English muffins and jam, then suddenly they like only toasted cheese crackers, or Sally Lunn, or chocolate cake with whipped cream on top. A fad of a certain group in New York is bacon and hot biscuit sandwiches and fresh hot gingerbread. Let it be hoped for the sake of the small household that it will die out rather than become epidemic, since the gingerbread and biscuits must both be baked every afternoon, and the bacon is another item that comes from a range.

HOW "PARTY SANDWICHES" ARE MADE

Sandwiches for afternoon tea, as well as for all collations, are made by buttering the end of a loaf of not too fresh bread, spreading on the "filling" and then cutting off the prepared slice as thin as possible, not thicker than an eighth of an inch. The filling is of jam, or *pâté-de-foie-gras* or meat paste or let-

tuce. A meat paste is made of liver or potted tongue, ham or chicken put through a fine grinder and sieve, and mixed with enough cream to make a paste of about the smoothness of soft butter. Lettuce filling is made by cutting the leaves into strips like cold slaw, and mixing them with mayonnaise and possibly adding a thin slice of raw tomato. A second slice, unspread, makes the other side of the sandwich. When it is put together, the crust is either cut off, leaving a square, and the square again divided diagonally into two triangular sandwiches, or the sandwich is cut into shape with a cookie cutter. In other words, a "party" sandwich is not the sort of sandwich to eat—or order—when hungry!

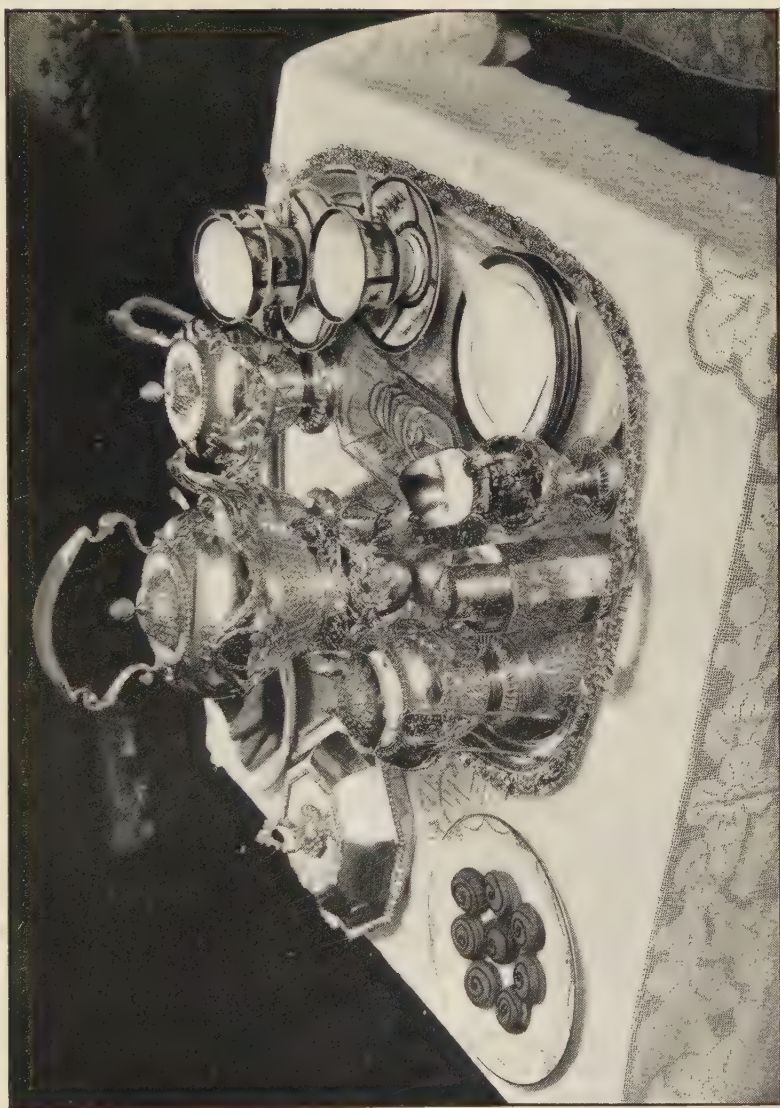
The tea served to a lady who lives alone and cares for only one dish of eatables would naturally eliminate the other two. But if a visitor is "received," the servant on duty should, without being told, at once bring in at least another dish and an additional cup, saucer, plate and napkin, or whatever may be considered necessary.

Afternoon tea at a very large house party, or where specially invited people are expected for tea, should include two plates of hot food such as toast or hot biscuits split open and buttered, toasted and buttered English muffins, or crumpets, corn muffins or hot gingerbread. Two cold plates should contain cookies or fancy cakes, and perhaps a layer cake. In hot weather, in place of one of the hot dishes, there should be pâté or lettuce sandwiches, and always a choice of hot or iced tea, or perhaps iced coffee or chocolate frappé, but rarely, if ever, anything else.

Nuts, candies, cinnamon, cloves, pickles, etc., do not belong on an afternoon tea-table, which properly includes nothing except tea or fruit cup, breads and cakes. But there is no reason why one should not have anything one chooses, in one's own house.

THE ETIQUETTE OF TEA SERVING AND DRINKING

As tea is the one meal of intimate conversation, a servant never comes to the room at tea-time unless rung for, to bring fresh water or additional china or food, or to take away used dishes. When the tray and curate are brought in, an individual table, usually glass-topped and very small and low, is put



THE EVERY-DAY AFTERNOON TEA-TABLE

AT THE WORLDLYS' IT DIFFERS IN NO DETAIL FROM THAT IN THE SMALLEST, BUT WELL APPOINTED HOUSE.

beside each of the guests, and the servant then withdraws. The hostess herself "makes" the tea and pours it.

The most important item of the tea service is boiling water, and plenty of it. The least amount of water not actually bubbling as it is poured over tea leaves turns the flavor to hay! (A fact that not one hotel in a thousand takes note of.) Nothing is easier than tea-making. The hostess rinses the pot with boiling water and pours it out into a slop bowl. She then puts in a rounded teaspoonful of tea-leaves to a cup. Or, half this amount if tea is super-quality, and pours on a small quantity of actually boiling water. It should stand about thirty seconds before pouring on additional boiling water. She then pours at once for those who like it "weak," or lets it wait a minute or two for those who like it strong. After it has stood, but not for too long a time, the tea can be made drinkably weak by pouring only a little into each cup and adding boiling water. For a tea-expert, however, a fresh brew should be made.

For one or two persons the best possible tea can be made by putting either a tea ball or a "Tao tea-bag" in a cup, pouring boiling water on it, and removing it when the proper strength is reached.

When offering a cup, the hostess asks: "How do you like your tea?" Guest answers: "Strong, with lemon and one lump," or "Weak, please, no sugar, quite a lot of cream." And it is poured accordingly, tea in cup first, then water, then sugar, then a slice of lemon, or else little or much cream.

If there are likely to be more than five or six people for tea, water must be kept boiling in the kitchen kettle so that it will quickly again come to a boil in the replenished smaller kettle on the table.

No one "sits at table" for tea in a private house, but properly and usually little glass-topped individual tables are placed next to the guests to hold plates or ash-trays or any other things that must otherwise be balanced on their knees.

Those sitting near the hostess put out their hands for their cup and saucer. If any ladies are sitting farther off, and a gentleman is present, he, of course, rises and takes the tea from the hostess to the guest. He also then passes the curate, afterward putting it back where it belongs and resuming his seat. If no gentleman is present, a lady gets up and takes her own tea—which the hostess hands her—carries it to her own little

individual table, comes back, takes a plate and napkin, helps herself to what she likes and goes to her place.

If the cake is very soft and sticky or filled with cream, small forks must be laid on the tea-table.

As has been said, if jam is to be eaten on toast or bread, there must be little butter-knives to spread it with. Each guest in taking her plate helps herself to toast and jam and a knife and carries her plate over to her own little table. She then carries her cup of tea to her table and sits down comfortably to drink it. If there are no little tables, she either surreptitiously draws near to any shelf-offering piece of furniture near, or manages as best she can to balance plate, cup and saucer on her lap—a very difficult feat!

In fact, the hostess who, providing no individual tables, expects her guest to balance knife, fork, jam, cream cake, plate and cup and saucer, all on her knees, should choose her friends in the circus rather than in society.

The little tables spoken of above must not be confused with actual tea-tables set with plates, napkins, spoons, etc., which belong in a tea-room but never in a private house.

THE GARDEN PARTY

The garden party is merely an afternoon tea out of doors. It may be as elaborate as a sit-down wedding breakfast or as simple as a miniature strawberry festival. At an elaborate one (in the rainy section of our country) a tent or marquee with sides that can be easily drawn up in fine weather and dropped in rain, and with a good dancing floor, is often put up on the lawn or next to the veranda, so that in case of storm people will not be obliged to go out of doors. The orchestra is placed within or near open sides of the tent, so that it can be heard on the lawn and veranda as well as where they are dancing. Or instead of a tea with dancing, if most of the guests are to be older, there may be a concert or other form of professional entertainment.

On the lawn there are usually several huge bright-colored umbrella tents, and under each a table and a group of chairs, and here and there numerous small tables and chairs. For, although the afternoon tea is always put in the dining-room, footmen or maids carry varieties of food out on large trays to the lawn,

and the guests hold plates on their knees and stand glasses on tables near by.

At a garden party the food is often more elaborate than at a wedding reception. In addition to hot tea and chocolate, there is either iced coffee or a very melted *café parfait*, or frosted chocolate in cups. There are also pitchers of various drinks that have rather mysterious ingredients, but are all very much iced and embellished with crushed fruits and mint leaves. There are often berries with cream, especially in strawberry season, on an estate that prides itself on those of its own growing, as well as the inevitable array of fancy sandwiches and cakes.

At teas and musicales and all entertainments where the hostess herself is obliged to stand at the door, her husband or a daughter—if the hostess is old enough, and lucky enough to have one—or else a sister or an intimate friend, should look after the guests, to see that any who are strangers are not helplessly wandering about alone, and that elderly ladies are given seats if there is to be a performance, or to show any other courtesies that devolve upon a hostess. At informal neighborhood garden parties there need be no entertainment beyond looking at the beauty of the garden, conversation among friends, and refreshments limited to iced tea, sandwiches and cake.

THE ATMOSPHERE OF HOSPITALITY

The atmosphere of hospitality is something very intangible, and yet nothing is more actually felt—or missed. There are certain houses that seem to radiate warmth like an open wood fire; there are others that suggest an arrival by wireless at the North Pole, even though a much brighter actual fire may be burning on the hearth in the drawing-room of the second than of the first. Some people have the gift of hospitality; others whose intentions are just as kind, and whose houses are perfection in luxury of appointments, seem to petrify every approach. Such people appearing at a picnic color the entire scene with the blue light of their austerity. Such people are usually not masters, but slaves, of etiquette. Their chief concern is whether this is correct, or whether that is properly done, or is this person or that such an one as they care to know?

Introspective people who are fearful of others, fearful of themselves, are never successfully popular hosts or hostesses.

If you, for instance, are one of these, if you are *really* afraid of knowing some one who might some day prove detrimental, if you are such a snob that you can't choose people according to your own liking, then why make the effort to bother with people at all? Why not shut your front door tight and pull down the blinds and, sitting before a mirror in your own drawing-room, order tea for two?



"THE PERFECT EXAMPLE OF A FORMAL DINNER TABLE OF WEALTH, LUXURY AND TASTE, WHICH INVOLVES NO EFFORT ON THE PART OF THE HOSTESS OF A GREAT HOUSE BEYOND DECIDING UPON THE DATE AND THE PRINCIPAL GUESTS WHO ARE TO FORM THE NUCLEUS OF THE PARTY."

CHAPTER XIII

FORMAL DINNERS

If the great world of society were a university which issued degrees to those whom it trains to its usages, the *magna cum laude* honors would be awarded without question, not to the hostess who may have given the most marvelous ball of the decade, but to her who knows best every component detail of preparation and service, no less than every inexorable rule of etiquette, in formal dinner-giving.

To give a perfect dinner of ceremony is the supreme accomplishment of a hostess! It means not alone perfection of furnishing, of service, of culinary skill, but also of personal charm, of tact. The only other occasion when a hostess must have equal—and possibly even greater ability—is the large and somewhat formal week-end party, which includes a dinner or two as by no means its least formidable features.

There are so many aspects to be considered in dinner-giving that it is difficult to know whether to begin upstairs or down, or with furnishing, or service, or people, or manners! One thing is certain, no novice should ever begin her social career by attempting a formal dinner, any more than a pupil swimmer, upon being able to take three strokes alone, should attempt to swim three miles out to sea. The former will as surely drown as the latter.

HOW A DINNER IS GIVEN IN A GREAT HOUSE

When Mrs. Worldly gives a dinner, it means no effort on her part beyond deciding upon the date and the principal guests who are to form the nucleus. Every further detail is left to her subordinates—even the completion of her list of guests. For instance, she decides that she will have an “older” dinner,

and finding that the tenth is available for herself, she tells her secretary to send out invitations for that date on the dinner blank described elsewhere. She then looks through her "dinner list" and orders her secretary to invite the Oldworlds, the Eminent, the Learned, the Wellborns, the Highbrows, and the Onceweres. She also picks out three or four additional names to be substituted for those who regret. Then turning to the "younger married" list she searches for a few "amusing" or good-looking ones to give life and charm to her dinner, which might otherwise be heavy. But her favorites do not seem appropriate. It will not do to ask the Bobo Gildings, not because of the difference in age but because Lucy Gilding smokes like a furnace and is miserable unless she can play bridge for high stakes, and, just as soon as she can bolt through dinner, sit at a card table; while Mrs. Highbrow and Mrs. Oncewere quite possibly disapprove of women's smoking and class all playing for money with "gambling." The Smartlings won't do either, for the same reason, nor the Gaylies. She can't ask the Newell Riches either, because Mrs. Oldworld and Mrs. Wellborn both dislike vulgarity too much to find compensation in qualities which are merely amusing. So she ends by adding her own friends the Kindharts and the Normans, who "go" with every one, and a few somewhat younger people, and approves her secretary's suggestions as to additional names if those first invited should "regret."

The list being settled, Mrs. Worldly's own work is done. She sends word to her cook that there will be twenty-four on the tenth; the menu will be submitted to her later, which she will probably merely glance at and send back. She never sees or thinks about her table, which is in the butler's province.

On the morning of the dinner her secretary brings her the place cards—the name of each person expected is written on a separate card—and she puts them in the order in which they are to be laid on the table, very much as though she were playing solitaire. Starting with her own card at one end and her husband's at the other, she then places the lady of honor at his right, the second in importance at his left. Then at either side of herself she places the two most important gentlemen. The others she fits in between, trying to seat side by side those congenial to each other.

When the cards are arranged, the secretary puts the name

of the lady who sits at each gentleman's right in the envelope addressed to him. She then picks up the place cards, still stacked in their proper sequence, and gives them to the butler, who will lay them in the order arranged on the table after it is set.

Fifteen minutes before the dinner hour, Mrs. Worldly is already standing in her drawing-room. She has no personal responsibility other than that of being hostess. The whole machinery of equipment and service runs seemingly by itself. It does not matter whether she knows what the menu is. Her cook is more than capable of attending to it. That the table shall be perfect is merely the everyday duty of the butler. She knows without looking that one of the chauffeurs is on the sidewalk; that footmen are in the hall; that her own maid is in the ladies' dressing-room, and the valet in that of the gentlemen; and that her butler is just outside the door near which she is standing.

So with nothing on her mind—except possibly a jewelled ornament and “perfectly done” hair—she receives her guests with the tranquillity attained only by those whose household—whether great or small—can be counted on to run like a smoothly coördinated machine.

HOW A DINNER CAN BE BUNGLED

This is the contrasting picture to the dinner at the Worldlys'—a picture to show you particularly, a bride, how awful an experiment in dinner-giving can be.

Let us suppose that you have a quite charming house, and that your wedding presents included everything necessary to set a well-appointed table. You have not very experienced servants, but they would all be good ones with a little more training.

You have been at home for so few meals you don't quite know how really inexperienced they are. Your cook makes good coffee and eggs and toast for breakfast, and the few other meals she has cooked seemed to be all right, and she is such a nice clean person!

So when your house is “in order” and the last pictures and curtains are hung, the impulse suddenly comes to you to give a dinner! Your husband thinks it is a splendid idea. It merely remains to decide whom you will ask. You hesitate between a few of your own intimates, or older people, and decide it

would be such fun to ask a few of the hostesses whose houses you have almost lived at ever since you "came out." You decide to ask Mrs. Toplofty, Mr. Clubwin Doe, the Worldlys, the Gildings, and the Kindharts and the Wellborns. With yourselves that makes twelve, which is really too many, but you decide that it will be safe to ask that number because a few are sure to "regret." So you write notes—since it is to be a formal dinner—and,—they all accept! You are a little worried about the size of the dining-room, but you are overcome by the feeling of your popularity and you prepare light-heartedly for your dinner. You must get Sigrid a dress that properly fits her; and Marie, the chambermaid, who was engaged with the understanding that she is to serve in the dining-room when there is company, has not yet been at table, but she is a very willing young person who will surely look well.

Nora, when you tell her who are coming, eagerly suggests the sort of menu that would appear on the table of the Worldlys or the Gildings. You are thrilled at the thought of your own kitchen producing the same. That it may be the same in name only, does not occur to you. You order pink roses and pink cakes and candles for the table, you pick out your best tablecloth, but you find rather to your amazement that when the waitress asks you about setting the table, you have never noticed in detail how the places are laid. Knives and spoons go on the right of the plate, of course, and forks on the left, but which goes next to the plate, or whether the wine glasses should stand nearer or beyond the goblet you can only guess. It is quite simple, however, to give directions in serving; you just tell the chambermaid that she is to follow the waitress, and pass the sauces and the vegetables. And you have already explained carefully to the latter that she must not deal plates around the table like a pack of cards, or ever take them off in piles either. (*That much at least you do know.*) You also make it a point above everything that the silver must be very clean; Sigrid seems to understand, and with the optimism of youth, you approach the dinner hour without misgiving. The table, set with your wedding silver and glass, looks quite nice. You are a little disturbed about the silver—it does look rather yellow, but perhaps it is just a shadow. Then you notice there are a great many forks on the table! You ask your husband what is the matter with the forks? He does not see anything wrong. You need

them all for the dinner you ordered, how can there be less? So you straighten a candlestick that was out of line, and put the place cards on.

Then you go into the drawing-room. You don't light the fire until the last moment, because you want it to be burning brightly when your guests arrive. Your drawing-room looks a little stiff somehow, but an open fire more than anything else makes a room inviting, and you light it just as your first guest rings the bell. As Mr. Clubwin Doe enters, the room looks charming, then suddenly the fire smokes, and as the smoke gets thicker and thicker your other guests arrive. Everyone begins to cough and blink. They are very polite, but the smoke, growing each moment denser, is not to be overlooked. Mrs. Toplofty takes matters in her own hands and makes Mr. Doe and your husband carry the logs, smoke and all, and throw them into the yard. The room still thick with smoke is now cheerlessly fireless, and another factor beginning to distress you is that, although everyone has arrived, there is no sign of dinner. You wait, at first merely eager to get out of the smoke-filled drawing-room. Gradually you are becoming nervous—what can have happened? The dining-room door might be that of a tomb for all the evidence of life behind it. You become really alarmed. Is dinner never going to be served? Everyone's eyes are red from the smoke, and conversation is getting weaker and weaker. Mrs. Toplofty—evidently despairing—sits down. Mrs. Worldly also sits; both hold their eyes shut and say nothing. At last the dining-room door opens, and Sigrid instead of bowing slightly and saying in a low tone of voice, "Dinner is served," stands stiff as a block of wood, and fairly shouts: "Dinner's all ready!"

You hope no one heard her, but you know very well that nothing escaped any one of those present. And between the smoke and the delay and your waitress's manners, you are already thoroughly mortified by the time you reach the table. But you hope that at least the dinner will be good. For the first time you are assailed with doubt on that score. And again you wait, but the oyster course is all right. And then comes the soup. You don't have to taste it to see that it is wrong. It looks not at all as "clear" soup should! Its color, instead of being glass-clear amber, is greasy-looking brown. You taste it, fearing the worst, and the worst is realized. It tastes like dish-

water—and is barely tepid. You look around the table; Mr. Kindhart alone is trying to eat it.

In removing the plates, Delia, the assistant, takes them up by piling one on top of the other, clashing them together as she does so. You can feel Mrs. Worldly looking with almost hypnotized fascination—as her attention might be drawn to a street accident against her will. Then there is a wait. You wait and wait, and looking in front of you, you notice the bare tablecloth without a plate. You know instantly that the service is wrong, but you find yourself puzzled to know how it should have been done. Finally Sigrid comes in with a whole dozen of plates stacked in a pile, which she proceeds to deal around the table. Instinct tells you that to try to interfere would only make matters worse. You hold your own cold fingers in your lap knowing that you must sit there, and that you can do nothing.

The fish, which was to have been a *mousse* with *Sauce Hollandaise*, is a huge granulated mound, much too big for the platter, with a narrow gutter of water around the edge and the center dabbed over with a curdled yellow mess. You realize that not only is the food itself awful, but that the quantity is too great for one dish. You don't know what to do next. There is no use in apologizing, there is no way of dropping through the floor, or waking yourself up. You have collected the smartest and the most critical people around your table to put them to discomfort such as they will never forget. Never! You have to bite your lips to keep from crying. What ever possessed you to ask these people to your horrible house?

Mr. Kindhart, sitting next to you, says gently, "Cheer up, little girl, it doesn't really matter!" And then you know to the full how terrible the situation is. The meal is endless; each course is equally unappetizing to look at, and abominably served. You notice that none of your guests eat anything. They can't.

You leave the table literally sick, but realizing fully that the giving of a dinner is not as easy as you thought. And in the drawing-room, which is now fireless and freezing, but at least smokeless, you start to apologize and burst into tears!

As you are very young, and those present are all really fond of you, they try to be comforting, but you know that it will be long—if ever—before any of them will be willing to risk an evening in your house again. You also know that without

malice, but in truth and frankness, they will tell everyone: "Whatever you do, don't dine with the Newweds unless you eat your dinner before you go, and wear black glasses so no sight can offend you."

When they have all gone, you drag yourself miserably upstairs, feeling that you never want to look in that drawing-room or dining-room again. Your husband, remembering all the worst lunch counters he has ever happened to eat at, tries to tell you it was not so bad! But you *know*! You lie awake planning to let the house, and to discharge each one of your awful household the next morning, and then you realize that the fault is not a bit more theirs than yours.

If you had tried the chimney first, and learned its peculiarities; if you yourself had known every detail of cooking and service, of course you would not have attempted to give the dinner in the first place—not at least until, through giving little dinners, the technique of your household had become expert enough to give a big one.

On the other hand, supposing that you had had a very experienced cook and waitress. The dinner would, of course, not have been bungled, but it would have lacked something, somewhere, if you added nothing of your own personality to its perfection. It is almost safe to make the statement that no dinner is ever really well done unless the hostess herself knows every smallest detail thoroughly. Mrs. Worldly seemingly pays no attention, but nothing escapes her. She can walk through a room without appearing to look either to the right or left, yet if the slightest detail is amiss, an ornament out of place, or there is one dull button on a footman's livery, her house telephone is rung at once!

Having generalized by drawing two pictures, it is now time to take up the specific details to be considered in giving a dinner.

DETAILED DIRECTIONS FOR DINNER-GIVING

The requisites at every dinner, whether a great one of 200 covers, or a little one of six, are as follows:

Guests. People who are congenial to one another. This is of first importance.

Food. A suitable menu perfectly prepared and dished. (Hot food to be *hot*, and cold, *cold*.)

Table furnishing. Faultlessly laundered linen, brilliantly polished silver, and all other table accessories in perfect condition and suitable to the occasion and surroundings.

Service. Expert dining-room servants and enough of them.

Drawing-room. Adequate in size to number of guests and inviting in arrangement.

A cordial and hospitable host.

A hostess of charm. Charm says everything—tact, sympathy, poise and perfect manners—always.

And though for all dinners these requisites are much the same, the necessity for perfection increases in proportion to the formality of the occasion and the importance of the establishment. For dinner-giving in the small house see Chapter XIV, and for the servantless house, Chapter XL.

TASTE IN SELECTION OF PEOPLE

The proper selection of guests is the first essential in all entertaining, and the hostess who has a talent for assembling the right people has a great asset. Taste in house furnishings or in clothes or in selecting a cook, is as nothing compared to taste in people! Some people have this “sense”—others haven’t. The first are the great hosts and hostesses; the others are the mediocre or the failures.

It is usually a mistake to invite great talkers together. Brilliant men and women who love to talk want hearers, not rivals. Very silent people should be sandwiched between good talkers, or at least voluble talkers. Silly people should never be put anywhere near learned ones, nor the dull near the clever, unless the dull one is a young and pretty woman with a talent for listening, and the clever, a man with an admiration for beauty, and a love for talking.

Most people think two brilliant people should be put together. Often they should, but with discretion. If both are voluble or nervous or “temperamental,” you may create a situation like putting two operatic sopranos in the same part and expecting them to sing together.

The endeavor of a hostess, when seating her table, is to put those together who are likely to be interesting to each other. Professor Bugge might bore *you* to tears, but Mrs. Entomoid would probably delight in him; just as Mr. Stocksan Bonds and Mrs. Rich would probably have interests in common. Making

a dinner list is a little like making a Christmas list. You put down what *they* will (you hope) like, not what you like. Those who are placed between congenial neighbors remember your dinner as delightful—even though both food and service were mediocre; but ask people out of their own groups and seat them next to their pet aversions, and wild horses could not drag them to your house again!

HOW A DINNER LIST IS KEPT

Nearly every hostess keeps a dinner list—apart from her general visiting list—of people with whom she is accustomed to dine, or to invite to dinner or other small entertainments. But the prominent hostess, if she has grown daughters and continually gives parties of all sorts and sizes and ages, usually keeps her list in a more complete and “ready reference” order.

Mrs. Gilding, for instance, has guest lists separately indexed. Under the general heading “Dinners,” she has older married, younger married, girls, men. Her luncheon list is taken from her dinner list. “Bridge” includes especially good players of all ages; “dancès,” young married people, young girls, and dancing men. Then she has a cross-index list of “Important Persons,” meaning those of real distinction who are always the foundation of all good society; “Amusing,” usually people of talent—invaluable for house parties; and “New People,” including many varieties and unassorted. Mrs. Gilding exchanges invitations with a number of these because they are interesting or amusing, or because their parties are diverting and dazzling. And Mrs. Gilding herself, being typical of New York’s Cavalier element rather than its Puritan strain, personally prefers diversion to edification. Needless to say, “Boston’s Best,” being ninety-eight per cent. Puritan, has no “new” list. Besides her list of “New People,” Mrs. Gilding has a “frivolous” list of other Cavaliers like herself, and a “Neutral” list, which is the most valuable of all because it comprises those who “go” with every one. Besides her own lists she has a “Pantry” list, a list that is actually made out for the benefit of the butler, so that on occasions he can invite guests to “fill in.” The “Pantry” list comprises only intimate friends who belong on the “Neutral” list and fit in everywhere.

Allowing the butler to invite guests at his own discretion is not

quite as casual as it sounds. It is very often an unavoidable expedient. For instance, at four o'clock in the afternoon, Mr. Blank telephones that he cannot come to dinner that same evening. Mrs. Gilding is out; to wait until she returns will make it too late to fill the place. Her butler, who has been with her for years, knows quite as well as Mrs. Gilding herself exactly which people belong in the same group. The dinner cards being already in his possession, he can see not only who is expected for dinner but the two ladies between whom Mr. Blank has been placed, and he thereupon selects some one on the "Pantry" list who is suitable for Mr. Blank's place at the table, and telephones the invitation. Perhaps he calls up a dozen before he finds one disengaged. When Mrs. Gilding returns he says, "Mr. Blank telephoned he would not be able to come for dinner as he was called to Washington. Mr. Bachelor will be happy to come in his place." Married people are seldom on this list, because the butler need not undertake to fill any but an odd place—that of a gentleman particularly. Otherwise two ladies would be seated together.

ASKING SOME ONE TO FILL A PLACE

Since no one but a fairly intimate friend is ever asked to fill a place, this invitation is always telephoned. A very young man is asked by the butler if he will dine with Mrs. Gilding that evening, and very likely no explanation is made; but if the person to be invited is a lady or an older gentleman (except on such occasions as noted above), the hostess herself telephones:

"Can you do me a great favor and fill a place at dinner to-night?" The one who receives this invitation is rather bound by the rules of good manners to accept if possible.

IMPORTANCE OF DINNER ENGAGEMENTS

Dinner invitations must be answered immediately; engraved or written ones by return post, or those which were telephoned, by telephone and at once! Also, nothing but serious illness or death or an utterly unavoidable accident can excuse the breaking of a dinner engagement.

To accept a dinner at Mrs. Nobody's and then break the obligation upon being invited to dine with the Worldlys, pro-

claims any one capable of such rudeness an unmitigated snob, whom Mrs. Worldly would be the first to cut from her visiting list if she knew of it. The rule is: "Don't accept an invitation if you don't care about it." Having declined the Nobody invitation in the first place, you are then free to accept Mrs. Worldly's, or to stay at home. There are times, however, when engagements between intimate friends or members of the family may perhaps be broken, but only if made with the special stipulation: "Come to dinner with us alone Thursday if nothing better turns up!" And the other answers, "I'd love to—and you let me know, too, if you want to do anything else." Meanwhile if one of them is invited to something unusually tempting, there is no rudeness in telephoning her friend, "Lucy has asked us to go to the opera on Thursday!" and the other says, "Go, by all means! We can dine Tuesday next week if you like, or come Sunday for supper." This privilege of intimacy can, however, be abused. An engagement, even with a member of one's family, ought never to be broken without good reason, or it becomes apparent that the other's presence is more a fill-in of idle time than a longed-for pleasure.

THE MENU

It may be due to the war period, which accustomed everyone to going with very little meat and to marked reduction in all food, or it may be, of course, merely vanity that is causing even grandparents to aspire to svelte figures, but whatever the cause, people are putting much less food on their tables than formerly. The very rich, living in the biggest houses with the most imposing array of servants, sit down to three, or at most four, courses when alone, or when intimate friends who are known to have moderate appetites are dining with them.

Under no circumstances should a private dinner, no matter how formal, consist of more than:

1. Oysters or grapefruit (*hors d'œuvre* in hotels rather than in private houses) or, in summer, melon,
2. Soup,
3. Fish,
4. Entrée,
5. Roast,

6. Salad,
7. Dessert,
Demi-tasse and liqueurs.

The menu for an ultra-fashionable dinner party would usually leave out either the entrée or the melon or both.

Typically formal as well as informal dinners are almost invariably shortened to five courses and coffee. A dinner interlarded with a row of extra entrées, not forgetting Roman punch, is unknown except at a public dinner in a hotel.

Roman punch as a mid-meal course, from a fashionable point of view, is as taboo as toothpicks.

THE BALANCED MENU

One should always try to choose well-balanced dishes; an especially rich dish balanced by a simple one. Fish timbale with a thick creamed sauce might perhaps be followed by spring lamb, other plain roast meat or a *filet mignon*. A broiled fish might be followed by boned capon or another elaborate meat dish. It is equally bad to select peculiar food except as a secondary course. Some people love highly flavored Spanish or Indian dishes, but they are not appropriate for a formal dinner. At an informal dinner an Indian curry or Spanish enchillada for one dish is delicious for those who like it, and if there is another substantial dish, such as a plain roast, which practically everyone is able to eat, those who don't like East Indian dishes can at least stay their hunger.

It is the same way with Italian dishes. One who abjures garlic and onions would be very wretched, if onions were put into each course—and liberally! With Indian curry, a fatally bad selection would be a very peppery soup, fish with green peppers, and then the curry with chutney and other throat-searing ingredients, finishing with an endive salad. Yet more than one hostess has selected exactly these.

Equally bad is a dinner of flavorless white sauces from beginning to end: a cream soup, boiled fish with white sauce, then *vol-au-vent* of creamed sweetbreads, followed by breast of chicken and mashed potatoes and cauliflower, palm root salad, vanilla ice-cream and lady cake. Or, everything sweet: beet soup, fish with apricot sauce, duck basted with currant jelly,

a sweet fruit salad with *Bar-le-duc* jelly, and a sugary dessert. In these examples each dish is good in itself but unappetizing in the monotony of its combination.

Another thing: although a dinner should not be long, neither should it consist of samples, especially if set before men who are hungry!

The following menu might seem at first glance a good dinner, but it is one from which the average man would go home and forage ravenously in the ice-box:

A canapé (good, but merely an appetizer)

Clear soup (a dinner party helping, and no substance)

Smelts (one apiece)

Individual croustards of sweetbreads (holding about a dessert-spoonful)

Broiled squab, small potato croquette, and string beans

Lettuce salad, with about one small cheese straw apiece

Ice-cream

The only thing that had any sustaining quality, barring the potato which was not more than a mouthful, was the last, and very few men care to make their dinner of ice-cream. If instead of squab there had been filet of beef cut in generous slices, and the potato croquettes had been more numerous, it would have been adequate. Or if there had been a thick cream soup, and a fish with more substance—such as salmon or shad, or a baked thick fish of which he could have had a generous helping—the squab would have been adequate also. But many women order trimmings rather than food; men usually like food.

THE DINNER TABLE OF YESTERDAY

All of us old enough to remember the beginning of this century can bring to mind the typical (and most fashionable) dinner table of that time. Occasionally it was oblong or rectangular, but its favorite shape was round, and a thick white damask cloth hung to the floor on all sides. Often as not there was a large lace centerpiece, and in the middle of it was a floral mound of roses (like a funeral piece, exactly), usually red. The four compotiers were much scrolled and embossed, and the four candlesticks, also scrolled, but not to match, had shades of perforated silver over red silk linings, like those in restaurants today. And there was a gas droplight thickly petticoated with

fringed red silk. The plates were always heavily "jewelled" and hand painted, and enough forks and knives and spoons were arrayed at each "place" for a dozen courses. The glasses numbered at least six, and the entire table was laden with different styles of ornate and bumpy silver dishes; and wherever a small space of tablecloth showed through, it was filled with either a big "Apostle" spoon or little Dutch ones criss-crossed.

Bread was always rolled in the napkin (and usually fell on the floor) and the oysters were occasionally found already placed on the table when the guests came in to dinner! Loading a table to the utmost of its capacity with useless implements which only in rarest instances had the least value, would seem to prove that quantity without quality must have been thought evidence of elegance and generous hospitality! And the astounding part of the bad taste epidemic was that few if any escaped. Even those who had inherited colonial silver and glass and china of consummate beauty, sent it dust-gathering to the attic and cluttered their tables with stuffy and spurious lumber.

But to-day the classic has come into its own again! As though recovering from an illness, good taste is again demanding severe beauty of form and line, and banishing everything that is useless or superfluous. During the last twenty years most of us have sent an army of lumpy dishes to the melting-pot, and junky ornaments to the ash heap along with plush table covers, upholstered mantel-boards and fern dishes! To-day we are going almost to the extreme of bareness, and putting nothing on our tables not actually needed for use.

THE DINING-ROOM

It is scarcely necessary to point out that the bigger and more ambitious the house, the more perfect its appointments must be. If your house has a great Georgian dining-room, the table should be set with Georgian or an *earlier* period English silver. Furthermore, in a "great" dining-room, all the silver should be real! "Real," meaning nothing so trifling as "sterling," but genuine and important "period" pieces made by Eighteenth Century silversmiths, such as de Lamerie or Crespell or Buck or Robertson, or perhaps one of their predecessors. Or if, like Mrs. Oldname, you live in an old Colonial house, you are perhaps also lucky enough to have inherited some genuine Ameri-

can pieces made by Daniel Rogers or Paul Revere! Or if you are an ardent admirer of Early Italian architecture and have built yourself a Fifteenth Century stone-floored and frescoed or tapestry-hung dining-room, you must set your long refectory table with a "runner" of old hand-linen and altar embroidery, or perhaps Thirteenth Century damask and great cisterns or ewers and beakers in high-relief silver and gold; or in Callazzioli or majolica, with great bowls of fruit and church candlesticks of gilt, and even follow as far as is practicable the crude table implements of that time. It need not be pointed out that Twentieth Century appurtenances in a Thirteenth or Fifteenth Century room are anachronisms. But because the dining-table in the replica of a palace (whether English, Italian, Spanish or French) may be equipped with great "standing cups" and candelabra so heavy a man can scarcely lift one, it does not follow that all the rest of us who live in medium or small houses should attempt anything of the sort. Nothing could be more out of proportion—and therefore in worse taste. Nor is it necessary, in order to have a table that is inviting, to set it with any of the completely exquisite things which all people of taste long for, but which are possessed (in quantity at least) only through wealth, inheritance, or "collector's luck."

A PLEASING DINING-ROOM AT LIMITED COST

Enchanting dining-rooms and tables have been achieved with an outlay amounting to comparatively nothing.

There is a dining-room in a certain small New York house that is quite as inviting as it is lacking in expensiveness. Its walls are rough-plastered "French grey." Its table is an ordinary drop-leaf kitchen one, painted a light green that is almost grey; the chairs are wooden ones, somewhat on the Windsor variety, but made of pine and painted like the table, and the side tables or consoles are made of a cheap round pine table which has been sawed in half, painted grey-green, and the legless sides fastened to the walls. The glass curtains are point d'esprit net with a deep flounce at the bottom, and outside curtains are (expensive) watermelon pink changeable taffeta. There is a gilt mirror over a cream (absolutely plain) mantel, and over each console a picture of a conventional bouquet of flowers in a flat frame the color of the furniture, with the water-

melon color of the curtains predominating in a neutral tint background. The table is set with a rather coarse cream-colored linen drawn-work centerpiece (a tea cloth actually) big enough to cover all but three inches of table edge. In the middle of the table is a glass bowl with a wide turn-over rim, holding deep pink flowers (roses or tulips) standing upright in glass flower holders as though growing. In midwinter, when real flowers are too expensive, porcelain ones take their place—unless there is a lunch or dinner party. The compotiers are glass urns and the only pieces of silver used are two tall Sheffield candelabra at night, without shades, the salts and peppers and the necessary spoons and forks. The knives are “ivory” handled. The glass is pressed Colonial, the “china” stoneware with vivid bouquet designs in watermelon pink and edged with the same color.

A small country house dining-room has a yellow paper with a gay blue design, dotted muslin curtains, French peasant furniture in unpainted light brown, blue glass, blue handled knives and forks, blue and yellow china, and damask dyed yellow tablecloths and napkins.

SETTING THE TABLE

Everything on the table must be geometrically spaced; the centerpiece in the actual center, the “places” at equal distances, and all utensils balanced; beyond this one rule you may set your table as you choose.

If the tablecloth is of white damask, which for dinner is always the best possible style, a “felt” must be put under it. (To say that it must be smooth and white, in other words perfectly laundered, is as beside the mark as to say that faces and hands should be clean.) If the tablecloth has lace insertions, it must on no account be put over satin or over a color. In a very “important” dining-room and on a very large table, a cloth of plain and finest quality damask with no trimming other than a monogram (or crest) embroidered on either side, is in better taste than one of linen with elaborations of lace and embroidery. Damask is the old-fashioned but essentially conservative (and safely best style) tablecloth, especially suitable in a high-ceilinged room that is either English, French, or of no special period, in decoration. Lace tablecloths are better suited to an Italian room—especially if the table is a refectory one. Hand-

kerchief linen tablecloths embroidered and lace-inserted are also, strangely enough, suited to all quaint, low-ceilinged, old-fashioned but beautifully appointed rooms; the reason being that the lace cloth partially reveals the bare table. The lace cloth must also go over a refectory table without felt or other lining.

On the other hand, very high-studded rooms—unless Italian—seem to need the thickness of damask. To be sure, one does see in certain houses—at the Newriches' for instance—an elaborate lace and embroidery tablecloth put on top of a plain one which in turn goes over a felt, but this combination is always somewhat overpowering and bordering on the danger line of bad taste, whereas lace over a bare table is light and fragile.

Another thing—heavily massed embroidery and very ornate, large, and arabesqued designs, no matter how marvellous as examples of workmanship, inevitably produce a vulgar effect.

All needlework, whether to be used on the table or on a bed, must, in a beautifully finished house, be fine rather than striking. Coarse linen, coarse embroideries, all sorts of Russian drawn-work, Italian needlework or mosaic (but avoiding big scrolled patterns), are in perfect keeping—and therefore in good taste—in a cottage, a bungalow or a house whose furnishings are not too fine.

But whatever type of cloth is used, the middle crease must be put on so that it is an absolutely straight and unwavering line down the exact center from head to foot. If it is an embroidered one, be sure the embroidery is "right side up." Next goes the centerpiece, which is always the chief ornament. Usually this is an arrangement of flowers in either a bowl or a vase, but it can be any one of an almost unlimited variety of things; flowers or fruit in any arrangement that taste and ingenuity can devise; or an ornament in silver that needs no flowers, such as a covered cup; or an *épergne*, which, however, necessitates the use of fruit, flowers or candy. Mrs. Wellborn, for instance, whose heirlooms are better than her income, rarely uses flowers, but has a wonderful old centerpiece that is ornament enough in itself. The foundation is a mirror representing a lake, surrounded by silver rocks and grass. At one side, jutting into the lake, is a knoll with a group of trees sheltering a stag and doe. The ornament is entirely of silver, almost

twenty inches high, and about twenty inches in diameter across the "lake."

The Normans often have a full-rigged silver ship in the center of their table and at either end rather tall lanterns, Venetian really, but rather appropriate to the ship; and the salt cellars are very tall ones (about ten inches high), of sea shells supported on the backs of dolphins.

However, to go back to dinner-table setting: A cloth laid straight; then a centerpiece put in the middle; then four candlesticks at the four corners, about half-way between the center and the edge of the table, or two candelabra at either end half-way between the places of the host and hostess and the centerpiece. Candles are used with or without shades. Fashion at the moment says "without," which means that, in order to bring the flame well above people's eyes, candlesticks or candelabra must be high and the candles as long as the proportion can stand. Longer candles can be put in massive candlesticks than in fragile ones. But whether shaded or not, there are candles on all dinner tables always! The center droplight has gone out entirely. Electroliers in candlesticks were never good style, and kerosene lamps in candlesticks—horrible! Fashion says, "Candles! preferably without shades, but shades if you insist, and few or many—but candles!"

Next comes the setting of the places. (If it is an extension table, leaves have, of course, been put in; or if it is stationary, guests have been invited according to its size.) The distance between places at the table must never be so short that guests have no elbow room, and that the servants cannot pass the dishes properly; when the dining-room chairs are very high-backed and are placed so close as to be almost touching, it is impossible for them not to risk spilling something over some one. On the other hand, to place people a yard or more apart so that conversation has to be shouted into the din made by the shouting of all the others is equally trying. About two feet from plate center to plate center is ideal. If the chairs have narrow and low backs, people can sit much closer together, especially at a small round table, the curve of which leaves a spreading wedge of space between the chairs at the back even if the seats touch at the front corners. But on the long straight sides of a rectangular table in a very large—and impressive—dining-room there should be at least a foot of space between the chairs.

SETTING THE PLACES

The necessary number of plates, with the pattern or initials right side up, are first put around the table at equal distances, spaced with a ruler—if the butler or waitress has not an accurate eye. Then on the left of each plate, handle towards the edge of the table, and prongs up, is put the salad fork; the meat fork is put next, and then the fish fork. The salad fork, which will usually be the third used, is thus laid nearest to the plate. If there is an entrée, the fork for this course is placed between the fish fork and that for the roast, and the salad fork is left to be brought in later. On the right of the plate, and nearest to it, is put the steel meat knife, then the silver fish knife, the edge of each toward the plate. Then the soup spoon and then the oyster fork or grapefruit spoon. Not more than three forks and two knives belong on the table when it is set. Additional forks and knives are put on the table during the dinner.

In putting on the glasses, the water goblet is at the top and to the right of the knives, and the wine glasses are either grouped to the right of the goblet, or in a straight line slanting down from the goblet obliquely towards the right. (Butter plates are never put on a formal dinner table.) A dinner napkin folded square and flat is laid on each “place” plate; very fancy foldings are not in good taste, but if the napkin is very large, the sides are folded in so as to make a flattened roll a third the width of its height. (Bread should not be put in the napkin—not nowadays.) The place cards are usually put above the plate on the tablecloth, but some people put them on top of the napkin because they are more easily read; in fact, they are put wherever convenient.

When the places have been set, two or more pairs of silver dishes, either bowl or basket or paten shaped, are put at the corners, between the candlesticks, or candelabra, and the centerpiece; or wherever there are equally spaced vacancies on the table. These dishes, or compotiers, hold candy, fruit, nuts, fancy cakes or other edible trimmings, chosen less for taste than for decorative appearance.

On a very large table four compotiers are filled with candy, and two or four larger silver dishes or baskets are filled with fruit and put on alternately with the candy dishes. Flowers

are also often put in two or four smaller vases, in addition to a larger and dominating one in the center.

Peppers and salts should be put at every other place. For a dinner of twelve there should be six salt cellars and pepper pots.

Salted nuts are often put on the dinner table either in two big silver dishes, or in small individual ones at each of the places.

Olives and celery are passed during the soup course. Each fish or meat or salad has its own accompanying condiment, sauce or relish. Pickles have no place on the correct dinner party menu, because they are never served except as an accompaniment or dish-garnishing for cold meats, which rather especially belong to lunch, supper, buffets, and picnics.

HAVE SILVER THAT SHINES OR NONE

Lots of people who would not dream of using a wrinkled tablecloth or chipped glass or china, seem perfectly blind to dirty silver—silver that is washed clean of food of course, but so tarnished that it looks like jaundiced pewter.

Don't put any silver on your table if you can't have it cleaned. Infinitely rather have every ornament of glass or china—and if knives and forks have crevices in the design of their handles that are hard to clean, buy plain plated ones, or use celluloid and stainless steel or tin! Anything is better than yellow-faced, dirty-finger-nailed silver.

Of course few, if any waitresses, and only the most expert of butlers, can keep silver the way it is kept in such houses as the Worldlys', nor under ordinary circumstances is such perfection expected. The silver polishing of perfection in huge houses is done by such an expert that no one can tell whether a fork has that moment been sent from the silver-smiths or not. It is not merely polished until it is bright, but burnished so that it is new! Every piece of silver in certain of the great establishments, or in smaller ones that are run like a great one, is never picked up by a servant except with a rouged chamois. No piece of silver is ever allowed by the slightest chance to touch another piece. Every piece is washed separately. The footman who gathers two or three forks in a bunch will never do it a second time, and keep his place. If

the ring of a guest should happen to scratch a knife handle or a fork, the silver-polisher may have to spend an entire day using his thumb or a silver buffer, and rub and rub until no vestige of a scratch remains.

Perfection such as this is attainable only where servants are specialists of super-efficiency; but in every perfectly run house, where service is not too limited, every piece of silver that is put on the table, at every meal, is handled with a rouged chamois and given a quick wipe-off as it is laid on the dining table. No silver should ever be picked up in the fingers as that always leaves a mark.

And the way "moderate" households, which are nevertheless perfectly run for their size and type, have burnished silver, is by using not more than they can have cleaned.

In view of the present high cost of living (including wages) and the consequent difficulty, with a reduced number of servants, of keeping a great quantity of silver brilliant, even the most fashionable people are more and more using only what is essential, and in occasional instances, are taking to china! People who are lucky enough to have well-stored attics these days are bringing treasures out of them.

But services of Swansea or Lowestoft or Spode, while easily cleaned, are equally easily broken, so that genuine Eighteenth Century pieces are more apt to see a cabinet than a dinner table.

But the modern manufacturers are making enchanting "sets" that are replicas of the old. These tea sets with cups and saucers to match and with a silver or glass kettle are seen almost as often as silver services in simple houses in the country, as well as in the small apartment in town. (See "Tea-sets," Index.)

DON'TS IN TABLE SETTING!

Don't put ribbon trimmings on your table. Satin bands and bows have no more place on a lady's table than have chop-house appurtenances. Pickle jars, catsup bottles, toothpicks and crackers are not private-house table ornaments. Crackers are passed with oyster stew and with salad, and any one who wants "relishes" can have them in his own house (though they insult the cook!) At all events, pickles and tomato sauces and other cold meat condiments are never presented at table in a bottle, but are put in glass dishes with small serving spoons.

Nothing is ever served from the jar or bottle it comes in except certain kinds of cheese and wines.

Saucers for vegetables are contrary to all etiquette. The only extra plates ever permitted are the bread and butter plates which are put on at breakfast and lunch and supper above and to the left of the forks, but never at a correctly set dinner table. The crescent-shaped salad plate, made to fit at the side of the place plate, is seen rarely in fashionable houses. When two plates are made necessary by the serving of game or broiled chicken or squab, for which the plate should be very hot, at the same time as the salad which is cold, the crescent-shaped plate is convenient in that it takes little room. It is put at the left of the hot "game" plate. Most epicures, however, have acquired the European taste for cold salad taken on the hot plate and saturated with the juice of the game or poultry.

A correct and very good serving dish for a family of two is the vegetable dish that has a partition dividing it into two or even three divisions, so that a small quantity of two or three vegetables can be passed at the same time.

Napkin rings are unknown in fashionable houses outside of the nursery. But in large families where it is impossible to manage such a wash as three clean napkins a day entail, napkin rings are necessary. In most moderately run houses, a napkin that is unrumpled and spotless after a meal is put aside and used again for breakfast; but to be given a napkin that is not perfectly clean is a horrid thought. Perhaps, though, the necessity for napkin rings results in the achievement of the immaculate napkin—which is quite a nice thought.

CORRECT SERVICE OF DINNER

Whether there are two at table or two hundred, plates are changed and courses presented in precisely the same manner.

For faultless service, if there are many "accompanied" dishes, two servants are necessary to wait on as few as two persons. But two can also efficiently serve eight; or with unaccompanied dishes an expert servant can manage eight alone, and with one assistant, he (or she) can perfectly manage twelve.

In old-fashioned times people apparently did not mind waiting tranquilly through courses and between courses, even

though meat grew cold long before the last of many vegetables was passed, and they waited endlessly while a slow talker and eater finished his topic and his food. But people of to-day do not like to wait an unnecessary second. The moment fish is passed them, they expect the cucumbers or sauce, or whatever should go with the fish, to follow immediately. And when the first servant hands the meat course, they do not expect to wait a moment for a second servant to hand the gravy or jelly or whatever goes with the meat. No service is good in this day unless swift—and, of course, soundless.

A late leader of Newport society who had a world-wide reputation for the brilliancy of her entertainments, had an equally well-known reputation for rapidly served dinners. She had a footman to about every two guests and any one dining with her had to cling to the edge of his plate or it would be whisked away! One who looked aside or “let go” for a second found his plate gone! That was extreme; but, even so, better than a snail-paced dinner!

THE DINNER HOUR

In America the dinner hour is not a fixture, since it varies in various sections of the country. The ordinary New York hour when “giving a dinner” is eight o’clock, half past eight in Newport. In New York, when dining and going to the opera or to a play one is usually asked for seven-fifteen. Otherwise only “quiet” people dine before eight. But invitations should, of course, be issued for whatever hour is customary in the place where the dinner is given.

THE BUTLER IN THE DINING-ROOM

When the dinner guests enter the dining-room, it is customary for the butler to hold out the chair of the mistress of the house. This always seems a discourtesy to the guests. And an occasional hostess insists on having the chair of the guest of honor held by the butler instead of her own. If there are footmen enough, the chair of each lady is held for her; otherwise the gentleman who takes her in to dinner helps her to be seated. Ordinarily where there are two servants, the head one holds the chair of the hostess, and the second the chair on

the right of the host. The hostess always seats herself as quickly as possible so that the butler may be free to assist a guest to draw her chair up to the table.

In a big house the butler always stands throughout a meal back of the hostess's chair, except when giving one of the men under him a direction, or when pouring wine. He is not supposed to leave the dining-room himself or ever to handle a dish. In a smaller house, where he has no assistant, he naturally does everything himself; when he has a second man or parlor-maid, he passes the principal dishes and the assistant follows with the accompanying dishes or vegetables.

So-called "Russian" service is the only one known in New York, which merely means that nothing to eat is ever put on the table except ornamental dishes of fruit and candy. The meat is carved in the kitchen or pantry, vegetables are passed and returned to the side table. Only at breakfast or possibly at supper are dishes of food put on the table—or, of course, at a buffet meal of any sort.

THE EVER-PRESENT PLATE

From the setting of the table until it is cleared for dessert, a plate must remain at every cover. Under the first two courses there are always two plates. The plate on which oysters or hors d'œuvres are served is put on top of the place plate. At the end of the course the used plate is removed, leaving the place plate. The soup plate is also put on top of this same plate. But when the soup plate is removed, the underneath plate is removed with it, and a hot plate immediately exchanged for the two taken away. The place plate merely becomes a hot fish plate, but it is there just the same.

THE EXCHANGE PLATE

If the first course had been a canapé or any cold dish that was offered in bulk instead of being brought on separate plates, it would have been eaten on the place plate, and an exchange plate would have been necessary before the soup could be served. That is, a clean plate would have been exchanged for the used one, and the soup plate then put on top of that. The reason for it is that a plate with food on it can never be

exchanged for a plate that has had food on it; a clean one must come between.

If an entrée served on individual plates follows the fish, clean plates are first exchanged for the used ones until the whole table is set with clean plates. Then the entrée is put at each place in exchange for the clean plate. Although dishes are always presented at the left of the person served, if more convenient, plates are removed at the right.

Glasses are poured and additional knives placed at the right, but forks are put on as needed from the left.

MAY THE PLATES FOR TWO PERSONS BE BROUGHT IN TOGETHER?

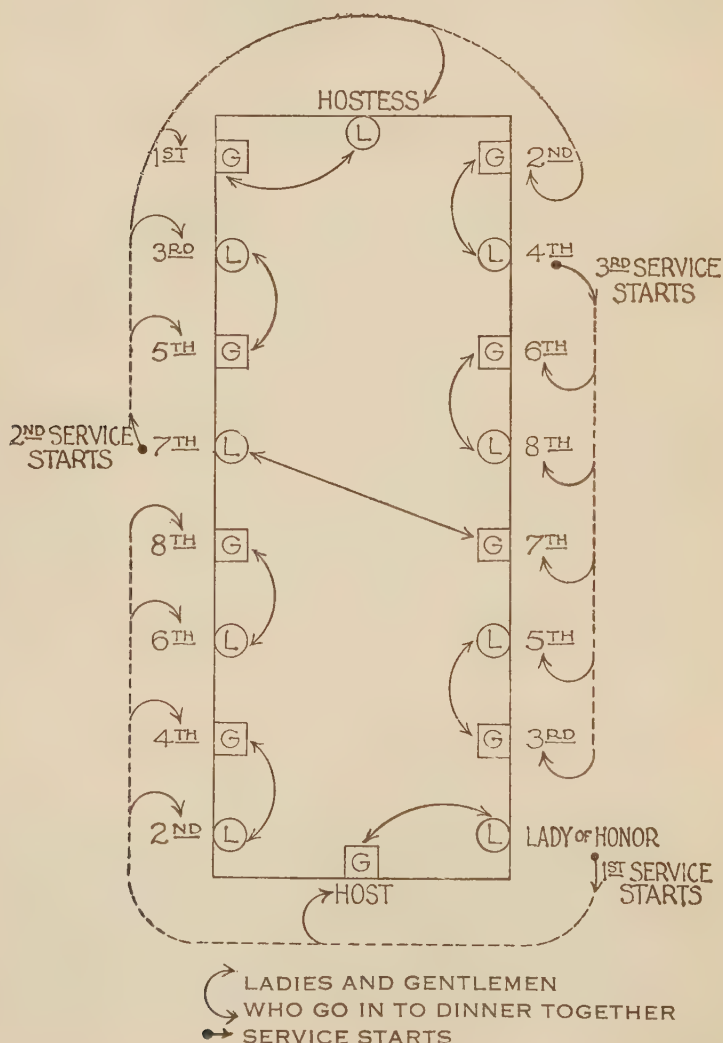
The only plates that can possibly be brought into the dining-room one in each hand are for the hors d'œuvres, soup and dessert. The first two plates are placed on others which have not been removed, and the dessert plates need merely be put down on the tablecloth. But the plates of every other course have to be exchanged and therefore each individual service requires two hands. Soup plates, two at a time, would better not be attempted by any but the expert and sure-handed, as it is while placing one plate and holding the other aloft that the mishap of "soup poured down some one's back" occurs! If only one plate of soup is brought in at a time, that accident at least cannot happen. In the same way the spoon and fork on the dessert plate can easily fall off unless it is held level. "Two plates at a time" therefore is not a question of etiquette, but of the servant's skill.

PLATE REMOVED WHEN FORK IS LAID DOWN

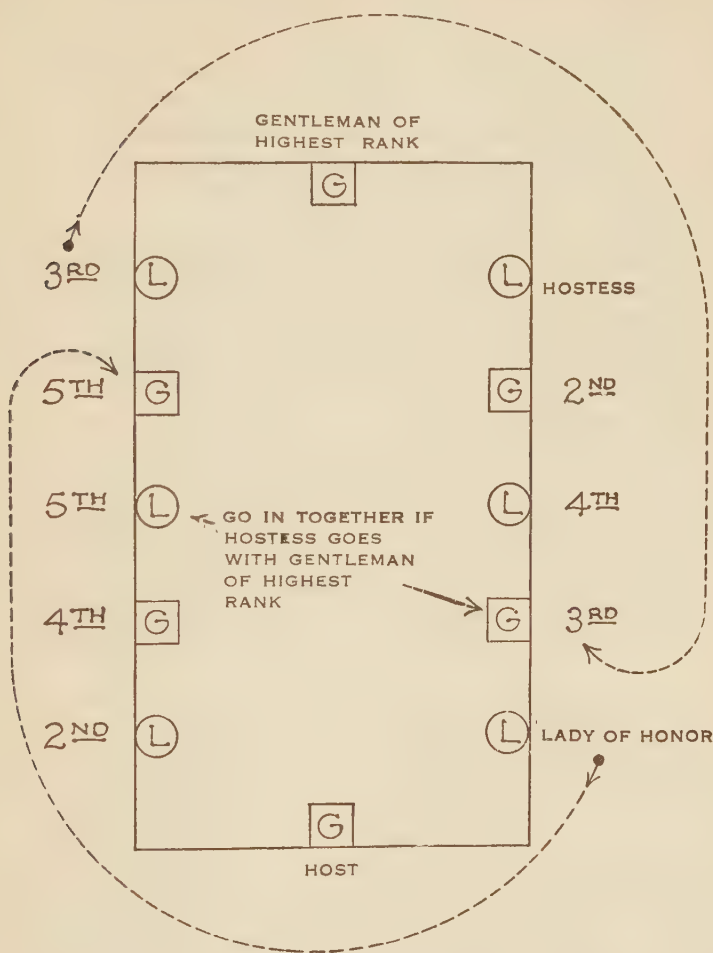
Once upon a time it was actually considered impolite to remove a single plate until the last guest at the table had finished eating! In other days people evidently did not mind looking at their own dirty plates indefinitely, nor could they have minded sitting for hours at table. Good service to-day requires the removal of each plate as soon as the fork is laid upon it; so that by the time the last fork is put down, the entire table is set with clean plates and is ready for the service of the next course.

MORE THAN ONE SERVICE AND THE ORDER OF TABLE PRECEDENCE

At every well-ordered dinner, there should be a separate service for each six persons; that is, no hot dish should, if avoidable, be presented to more than six, or seven at most. At a dinner of eighteen, for instance, three dishes, each holding



six portions, are garnished exactly alike and presented simultaneously: 1. to the lady of honor, 2. to the lady sitting in the sixth seat to the right, 3. to the lady in the sixth seat—



around the end of the table. Study the chart on page 202, which also explains seating precedence and partner arrangement.

This order of seating is an unbreakable rule. The lady of highest rank is on the host's right. The lady of next highest rank is on his left. The third lady sits on right of man of highest rank. The fourth lady on left of man of the second rank, and so on as marked on chart. The lowest in rank nearest the

center. The "lady of honor" or first rank must be "taken in" by the host and seated at his right. (See page 218.)

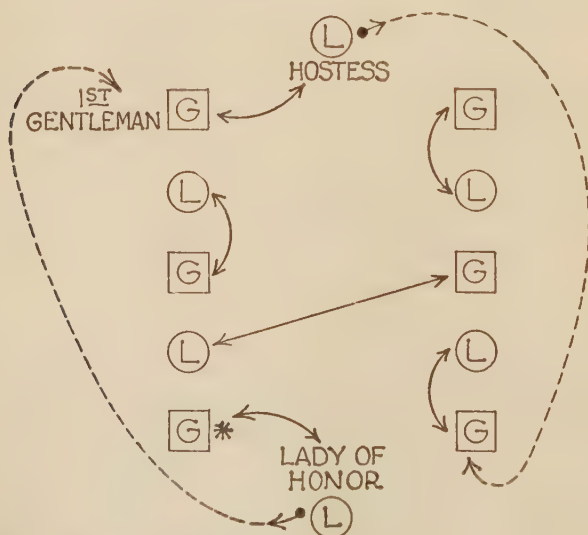
At ordinary dinners therefore the hostess goes in to dinner with the man of the second highest rank. But if the man of honor is of such importance that she must go in with him as well as place him at her right, it is necessary to send the seventh lady and the seventh man (or any other two of lesser rank) in to dinner together and then separate them! He sees her to her place and discovering his card is not next to her goes around table until he finds his own.

At dinners of eight, twelve, sixteen, twenty and twenty-four, where either two ladies or two men must sit at head and foot of the table, the hostess usually relinquishes her place and the host keeps his. At a dinner of twelve it is important that she take the place at her left instead of at her right, because otherwise she, instead of the lady at the right of the gentleman of honor, will be served first.

For an example of this, see chart on preceding page.

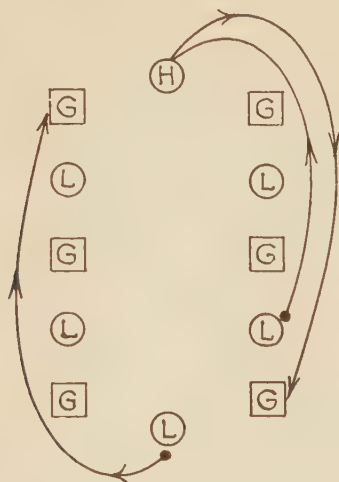
Serving the host second is unavoidable without too much confusion in skipping and returning to him later. It is also impossibly awkward to avoid serving the hostess first at a

DINNER OF TWELVE IN THE HOUSE OF A WIDOW



* Gentleman who is substitute for host.

The only way to avoid serving the hostess first would be to begin with a gentleman—which is wrong—or resort to the maneuver shown below:



This reverses service on the right side of the table and awkwardly returns to the omitted gentleman.

Therefore one usually begins the second service with the hostess and continues to the left.

THE HOSTESS IS NEVER SERVED FIRST

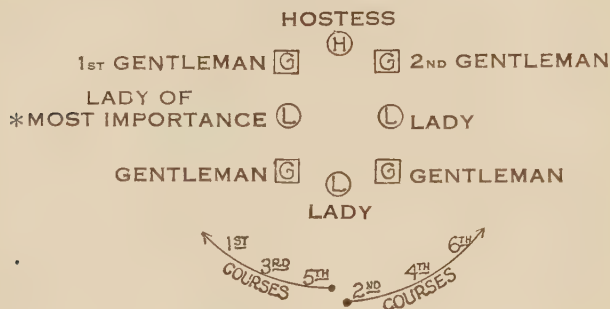
For no explainable reason, unless because of the mistaken belief that it is novel or smart, an occasional hostess directs that she be served first.

Undoubtedly the custom originated in the dangerous days of the Borgias and others who practised "the fine art of murder" through the medium of the dinner table. The host of innocent intentions ate first of each dish, so that he might assure his guests that the food was not poisoned. Unless, therefore, a hostess has reason to believe that her food is likely to be spoiled or otherwise dangerous to eat, there is no excuse for the unpoliteness of this service.*

* In all first-class restaurants each dish is presented to the host for his approval before it is passed or served to his guests, but he does *not* help himself. Nor should a hostess.

SEATING AND SERVICE OF A DINNER OF EIGHT WHEN THERE IS NO HOST

Gentlemen never take the ladies in to dinner at so small a dinner as eight.



It makes no difference whether or not there is a host, the lady at foot of table is generally served first. And the dishes are passed to the left, or passed alternately right and left in order that the same gentleman shall not always get the last piece on a dish. In many houses the lady (*) at first gentleman's right is served first, if she is really of more importance than the lady at the end of the table. Service goes around to the left as usual, or reverses for alternate courses, as the hostess chooses, so that those served first and last shall be varied.

FILLING GLASSES

As soon as the guests are seated and the first course put in front of them, the butler goes from guest to guest on the right-hand side of each, and asks "Apollinaris or plain water?" and fills the goblet accordingly. In the same way he asks later before pouring wine: "Cider, sir?" "Grape fruit cup, madam?" Or in a house which has the remains of a cellar, "Champagne?" or "Do you care for whisky and soda, sir?"

But the temperature and service of wines which used to be an essential detail of every dinner have now no place at all. Whether people will offer frappéd cider or some other iced drink in the middle of dinner, and a warmed something else

to take the place of claret with the fish, remains to be seen. A water-glass standing alone at each place makes such a meager and untrimmed-looking table that most people put on at least two wine glasses, sherry and champagne, or claret and sherry, and pour something pinkish or yellowish into them. A rather popular drink at present is an equal mixture of white grape-juice and ginger ale, with mint leaves and much ice. Those few who still have cellars, serve wines exactly as they used to; white wine, claret, sherry and Burgundy warm, champagne ice-cold; and after dinner, green mint poured over crushed ice in little glasses, and other liqueurs of room temperature. Whisky is always poured at the table over ice in a tall tumbler, each gentleman "saying when" by putting his hand out, or saying "enough"! The glass is then filled with soda or other carbonic water.

As soon as soup is served the parlor-maid or a footman passes a dish or a basket of dinner rolls. If rolls are not available, bread cut in about two-inch-thick slices is cut cross-ways again in three. An old-fashioned silver cake-basket makes a perfect modern bread-basket. Or one may use a small, shallow wicker basket that has a fringe napkin laid in it and several sorts of breads displayed. A guest helps himself with his fingers and lays the roll or bread on the tablecloth, always. No bread plates are ever on a table where there is no butter, and no butter is ever served at a formal dinner. Whenever there is no bread left at any one's place at table, more should be passed. The glasses should also be kept filled.

PRESENTING DISHES

Dishes are presented held flat on the palm of the servant's left hand; every hot one must have a napkin placed as a pad under it. An especially heavy meat-platter can be steadied if necessary by holding the edge of the platter with the right hand, the fingers protected from being burned by a second folded napkin.

Each dish is supplied with whatever implements are needed for helping it; a serving spoon (somewhat larger than an ordinary tablespoon) is put on all dishes, and a fork of large size is added for fish, meat, salad and any vegetables or other dishes that are hard to help. String beans, braised celery,

spinach en branche, etc., need a fork and spoon. Asparagus has various special lifters and tongs, but most people use the ordinary spoon and fork, putting the spoon underneath and the fork prongs down, to hold the stalks on the spoon while being removed to the plate. Corn on the cob is taken with the fingers, but is *never* served at a dinner party. A galantine or mousse should have both fork and spoon, but peas, mashed potatoes, rice, etc., are offered with a spoon only.

THE SERVING-TABLE

The serving-table is an ordinary table placed in the corner of the dining-room near the door to the pantry, and behind a screen, so that it may not be seen by the guests at table. In a small dining-room, where space is limited, a set of shelves like a single bookcase is useful.

The serving-table is a halfway station between the dinner and the pantry. It holds stacks of cold plates, extra forks and knives, and the finger bowls and dessert plates. The latter are sometimes put out on the sideboard, if the serving-table is small or too crowded.

At little informal dinners all dishes of food after being passed are left on the serving-table in case they are called upon for a second helping. But at formal dinners, dishes are never passed twice, and are therefore taken direct to the pantry after being passed.

CLEARING TABLE FOR DESSERT

At dinner always, whether at a formal one or whether a member of the family is alone, the salad plates, or the plates of whatever course precedes dessert, are removed, leaving the table plateless. The salt cellars and pepper pots are taken off on the serving tray (without being put on any napkin or doily, as used to be the custom), and the crumbs are brushed off each plate at table with a folded napkin onto a tray held under the table edge. A silver crumb scraper is still seen occasionally when the tablecloth is of plain damask, but its hard edge is not suitable for embroidery and lace, and ruinous to a bare table, so that a napkin folded to about the size and thickness of an iron-holder is always used as a crumb-scraper to-day.



SINGLE AND DOUBLE DESSERT SERVICE

DESSERT

The captious say "dessert means the fruit and candy which come after the ices." "Ices" is a misleading word, too, because suggestive of the individual "ices" which flourished at private dinners in the Victorian age, and still survive at public dinners, suppers at balls, and at wedding breakfasts, but which are seen at not more than one private dinner in a thousand—if that.

In the present world of fashion the "dessert" is ice-cream, served in one mold; not ices (a lot of little frozen images). And the refusal to call the "sweets" at the end of the dinner, which certainly include ice-cream and cake, "dessert," is at least not the interpretation of either good usage or good society. In France, where the word "dessert" originated, "ices" were set apart from dessert merely because French chefs delight in designating each item of a meal as a separate course. But chefs and cook-books notwithstanding, dessert means everything sweet that comes at the end of a meal. And the great American dessert is ice-cream—or pie. Pie, however, is not a "company" dessert. Ice-cream, on the other hand, is the inevitable conclusion of a formal dinner.

DESSERT SERVICE

There are two, almost equally used, methods of serving dessert. The first or "hotel method," also seen in many fashionable private houses, is to put on a china plate for ice-cream or a first course, and the finger bowl on a plate by itself, afterwards. In the "private house" service, the entire dessert paraphernalia is put on at once.

In detail: In the two-course, or hotel, service, the "dessert" plate is of china, or if of glass, it must have a china one under it. A china dessert plate is just a rather small-sized plate, and it is always put on the table with a "dessert" spoon and fork on it. After the inevitable ice-cream has been eaten, a fruit plate with a finger bowl on it is put on in exchange. A doily goes under the finger bowl, and a fruit knife and fork on either side.

In the single course, or private house, service, the ice-cream

plate is of glass and belongs under the finger bowl which it matches. The glass plate and finger bowl in turn are put on the fruit plate with a doily between, and the dessert spoon and fork go on either side of the finger bowl (instead of the fruit knife and fork). This arrangement of plates is seen in such houses as the *Worldlys'* and the *Oldnames'*, and in fact more often than not in very well done houses. The finger bowls and glass plates that match make a prettier service than the finger bowl on a china plate by itself; also they eliminate a change—but not a removal—of plates. In this service, a guest lifts the finger bowl off and eats his ice-cream on the glass plate, after which the glass plate is removed and the china one is left for fruit. (See illustration.)

This single service may sound as though it were more complicated than the two-course service, but actually it is less. Few people use the wrong plate and usually the ice-cream plates, having others under them, can be taken away two at a time. Furthermore, scarcely any one takes fruit, so that the extra knives and forks are few, if any. If an occasional guest, in lifting off the finger bowl, lifts the glass plate too, and eats his dessert on his china plate, it is merely necessary for the servants to notice at which plate the china plate has been used and to bring a clean one; otherwise a "cover" is left with a glass plate or a bare tablecloth for fruit. Also any one taking fruit must have a fruit knife and fork brought to him. Fruit is passed immediately after ice-cream; and last are passed chocolates, conserves, or whatever the decorative sweets may be. Usually these include a dish each of chocolates, caramels, chocolate-covered peppermints, and marrons glacés as well as fancy cakes and fruit.

Small fruits, such as strawberries or cherries, are always arranged in a mound with stems inside—like the surface of a bunch of grapes.

Before leaving the subject of dessert, it may be well to add that the finger bowl doily is about five or six inches in diameter; it may be round or square, and of the finest and sheerest needlework that can be found (or afforded). It must always be cream or white. Colored embroideries look well sometimes on a country table, but not at a formal dinner. No matter where it is used, the finger bowl is less than half filled with cold water; and at dinner parties a few violets, sweet peas, or occa-

sionally a gardenia may (or may not) be put in it. A slice of lemon is never seen outside of a chophouse, where eating with the fingers may necessitate the lemon in removing grease. Pretty thought!

Black coffee is never served at a fashionable dinner table, but is brought afterwards with cigarettes and liqueurs into the drawing-room for the ladies, and with cigars, cigarettes and liqueurs into the smoking-room for the gentlemen. (For illustrations of coffee service, see Index.)

If there is no smoking-room, coffee and cigars are brought to the table for the gentlemen after the ladies have gone into the drawing-room.

PLACE CARDS

The place cards are usually about an inch and a half high by two inches long, sometimes slightly larger. Members of an old family sometimes have their crest embossed in plain white, or in gold. Nothing other than a crest must ever be engraved on a place card; and usually they are plain, even in the houses of crest-owning families.

Years ago "hand-painted" place cards are said to have been in fashion. But excepting on such occasions as a Christmas or a birthday dinner, they are never seen in smart houses to-day.

MENU CARDS

Small, standing porcelain slates, on which the menu is written, are seen on occasional dinner tables. Most often there is only one which is placed in front of the host; but sometimes there is one between every two guests.

Menus on fashionable tables never include obvious accessories, such as celery, olives, rolls, peppermints, radishes, currant jelly, chocolates, fruit, any more than they include ice-water, or butter, or sugar for coffee.

SEATING THE TABLE

As has already been observed, the most practical way to seat the table is to write the names on individual cards first, and then "place" them as though playing solitaire; the guest of honor on the host's right, the second lady in rank on his left;

the most distinguished or oldest gentleman on the right of the hostess, and the other guests filled in between.

WHO IS THE GUEST OF HONOR?

The guest of honor is the oldest lady present, or a stranger whom you wish for some reason to honor. A bride at her first dinner in your house, after her return from her honeymoon, may be given, if you choose, precedence over older people. The guest of honor is *always* she who is taken in to dinner by the host and placed on his right, whether she is one for whom the dinner is given, or merely one who was selected at random. This place at table makes her the guest of honor.* The lady of next greatest importance sits on the host's left and is taken in to dinner by the gentleman on whose right she sits. The hostess is always the last to go into the dining-room at a formal dinner.

THE ENVELOPES FOR THE GENTLEMEN

In an envelope addressed to each gentleman is put a card on which is written the name of the lady he is to take down to dinner. This card just fits in the envelope, which is an inch or slightly less high and about two inches long. When the envelopes are addressed and filled, they are arranged in two neat rows on a silver tray and put in the front hall. The tray is presented to each gentleman just before he goes into the drawing-room, on his arrival.

THE TABLE DIAGRAM

Encountered in a certain few well-appointed houses is a frame made of leather, round or rectangular, with small openings at regular intervals around the edge, in which names written on cards can be slipped, shows the seating of the table at a glance. In a frame holding twenty-four cards, twelve guests would be indicated by leaving every other card place blank, or for eight, only one in three is filled. This diagram is shown to each gentleman upon his arrival, so that he can

* In Washington, for instance, even though the dinner be given for a guest of medium rank, the ladies of highest rank have the honor-places on either side of the host. The lady for whom the dinner is actually given is merely "among those present," unless those of higher rank agree to waive precedence.

see who is coming for dinner and where he himself is placed. At a dinner of ten or less this diagram is especially convenient, as "envelopes" are used only at formal dinners of twelve and over.

WHEN THE HOSTESS SITS AT THE SIDE

When the number of guests is a multiple of four, the host and hostess never sit opposite each other. It would bring two ladies and two gentlemen together if they did. At a table which seats two together at each end, the fact that the host is opposite a gentleman and the hostess opposite a lady is not noticeable; nor is it ever noticeable at a round table. But at a narrow table which has room for only one at the end, the hostess invariably sits in the seat next to that which is properly her own, putting in her place a gentleman at the end. The host usually keeps his seat rather than the hostess because the seat of honor is on his right; and in the etiquette governing dinners, the host and not the hostess is the more important personage!

When there are only four, they keep their own places, otherwise the host and hostess would sit next to each other. At a dinner of eight, twelve, sixteen, twenty, etc., the host keeps his place, but at supper for eight or twelve, the hostess keeps *her* place and the host moves a place to the right or left because the hostess at supper pours coffee or chocolate. And although the host keeps his seat at a formal dinner in honor of the lady he takes in, at a little dinner of eight, where there is no guest of honor, the host does not necessarily keep his seat at the expense of his wife unless he carves, in which case he must have the end place; just as at supper she has the end place in order to pour. (See diagram, page 203.)

SIDEWALK, HALL, AND DRESSING ROOMS

One can be pretty sure, on seeing a red velvet carpet spread down the steps of a house (or up! since there are so many sunken American basement entrances), that there are people for dinner. The carpet is kept rolled, or turned under near the foot (or top) of the steps, until a few minutes before the dinner hour, when it is spread across the width of the pavement by the chauffeur or whoever is on duty on the sidewalk. Very

big or formal dinners often have an awning, especially at a house where there is much entertaining and which has an awning of its own; but at an ordinary house, for a dinner of twelve or so, the man on the pavement must, if it is raining, shelter each arriving guest under his coachman's umbrella from carriage to door. If it does not rain, he merely opens the doors of vehicles. Checks are never given at dinners, no matter how big; every motor is called by address at the end of the evening. The Worldly car is not shouted for as "Worldly!" but "xox Fifth Avenue!" The typical coachman of another day used to tell you "carriages are ordered for ten-fifteen." Carriages were nearly always ordered for that hour, although with slow and long dinners no one ever actually left until the horses had exercised for at least an hour! But the chauffeur of to-day opens the door in silence—unless there is to be a concert or amateur theatricals, when he, like the coachman, says, "Motors are ordered for twelve o'clock," or whatever hour he is told to say.

In this day of telephones and indefinite bridge games, many people prefer to have their cars telephoned for, when they are ready to go home. Those who do not play bridge leave an eight o'clock dinner about half-past ten, or at least order their cars for that hour.

In all modern houses of size there are two rooms on the entrance floor, built sometimes as dressing-rooms and nothing else, but more often they are small reception rooms, each with a lavatory off of it. In the one given to the ladies, there is always a dressing-table with toilet appointments on it, and the lady's maid should be on duty to give whatever service may be required. When there is no dressing-room on the ground floor, the back of the hall is arranged with coat-hangers and an improvised dressing-table for the ladies, since modern people—in New York at least—never go upstairs to a bedroom. In fact, nine ladies out of ten drop their evening cloaks at the front door, handing them to the servant on duty, and go at once without more ado to the drawing-room. A lady arriving in her own closed car can't be very much blown about, in a completely air-tight compartment and in two or three minutes of time!

Gentlemen also leave their hats and coats in the front part of the hall. A servant presents to each a tray of envelopes,

and if there is one, the table diagram. Envelopes are not really necessary when there is a table diagram, since every gentleman knows that he "takes in" the lady placed on his right! But at very big dinners in New York or Washington, where many people are sure to be strangers to one another, an absent-minded gentleman might better, perhaps, have his partner's name safely in his pocket.

ANNOUNCING GUESTS

A gentleman always falls behind his wife in entering the drawing-room. If the butler knows the guests, he merely announces the wife's name first and then the husband's. If he does not know them by sight he asks whichever is nearest to him, "What name, please?" And whichever one is asked, answers: "Mr. and Mrs. Lake."

The butler then precedes the guests a few steps into the room where the hostess is stationed, and standing aside says in a low tone but very distinctly: "Mrs. Lake," a pause and then, "Mr. Lake." Married people are usually announced separately as above, but occasionally people have their guests announced "Mr. and Mrs.——."

ANNOUNCING PERSONS OF RANK

All men of high executive rank are not alone announced first, but take precedence of their wives in entering the room. The President of the United States is announced simply, "The President." His title needs no qualifying appendage, since he, and he solely, is *the* President. He enters first, and alone, of course; and then "Mrs. Coolidge," being announced, follows. The governor of a State is sometimes in courtesy called "Excellency" but the correct announcement would be "the Governor of (name the state)" and then Mrs. Goodland. He enters the room and Mrs. Goodland follows. "His Honor the Mayor and Mrs. Lake" observe the same etiquette; or in a city other than his own he would be announced "The Mayor of Chicago and Mrs. Lake."

Other announcements are "The Honorable the Chief Justice and Mrs. Taft," "The Secretary of State and Mrs. Eminent," "Senator and Mrs. Washington"; but in the latter case the

Senator enters the room first, because his office is not executive. An Ambassador must be announced, "His Excellency the British Ambassador" and then "Lady Howard!" He enters the room first. A Minister Plenipotentiary is announced "His Excellency the Swedish Minister." * He enters and a moment later "Mrs. Ogren" follows. But a First Secretary and his wife are announced without other title than their own, "Count and Countess European," or "Mr. and Mrs. American."

The President, the Vice-President, the Governor of a State, the Mayor of a city, the Ambassador of a foreign Power—in other words, all executives—take precedence over their wives and enter rooms and vehicles first. But Senators, Representatives, Secretaries of legations and all other officials who are not executives, allow their wives to precede them, just as they would if they were private individuals.

Foreigners who have hereditary titles are announced by them: "His Grace the Duke" or "Her Grace the Duchess of Overthere," "The Marquis and Marchioness of Landsend," or "Sir Edward and Lady Blank," etc. Titles are invariably translated into English, "Count and Countess Lorraine," not "M. le Comte et Mme. la Comtesse Lorraine."

HOW A HOSTESS RECEIVES AT A FORMAL DINNER

On all occasions of formality, at a dinner as well as at a ball, the hostess stands near the door of her drawing-room, and as guests are announced, she greets them with a smile and a hand-shake and says something pleasant to each. What she says is nothing very important; charm of expression and of manner can often wordlessly express a far more gracious welcome than the most elaborate phrases (which as a matter of fact should be studiously avoided). Unless a woman's loveliness springs from generosity of heart and sympathy, her manners, no matter how perfectly practised, are nothing but cosmetics applied to hide a want of inner beauty; precisely as rouge and powder are applied in the hope of hiding the

* "Excellency," though strictly a title belonging to none but an Ambassador, is always granted by courtesy to a Minister Plenipotentiary. In many of our embassies and legations, we Americans make ourselves absurd in the eyes of Europeans by exacting that Counselors, First Secretaries—almost everyone in the service—be addressed by subordinates and strangers as "Excellency," which is *not* correct. The only exception is made in favor of a Chargé d'Affaires. This courtesy is, however, temporary and ceases upon the return of his chief.

lack of a beautiful skin. One device is about as successful as the other; quite pleasing unless brought into comparison with the real.

Mrs. Oldname, for instance, usually welcomes you with some such sentence as, "I am very glad to see you," or "I am so glad you could come!" Or if it is raining, she very likely tells you that you were very unselfish to come out in the storm. But no matter what she says or whether anything at all, she takes your hand with a firm pressure and her smile is really a *smile* of welcome, not a mechanical exercise of the facial muscles. She gives you always—even if only for the moment—her complete attention; and you go into her drawing-room with a distinct feeling that you are under the roof, not of a mere acquaintance, but of a friend. Mr. Oldname, who stands never very far from his wife, always comes forward and, grasping your hand, accentuates his wife's more subtle but no less vivid welcome. And either you join a friend standing near, or he presents you, if you are a man, to a lady; or if you are a lady, he presents a man to you.

Some hostesses, especially those of the Lion-Hunting and the New-to-Best-Society variety, are much given to explanations, and love to say, "Mrs. Jones, I want you to meet Mrs. Smith. Mrs. Smith is the author of 'Dragged from the Depths,' a most enlightening work of psychic insight." Or to a good-looking woman, "I am putting you next to the Mavro Bey—I want him to carry back a flattering impression of American women!"

But people of good breeding do not over-exploit their distinguished guests with embarrassing hyperbole, or make personal remarks. Both are in worst possible taste. Do not understand by this that helpful explanations cannot be made; it is only that they must not be embarrassingly made, or overdone. Nor must a "specialist's" subject be forced upon him, like a pair of manacles, by any power-displaying hostess who has captured him. In illustration of the helpful explanation as indicated above, Mrs. Oldname might perhaps, in order to assist conversation for an interesting but reticent person, tell a lady just before going in to dinner, "Mr. Traveler, who is sitting next to you at the table, has just come back from two years alone with the cannibals." This is not to exploit her "traveled lion," but to give his neighbor a starting point

for conversation at table. And although personal remarks are never good form, it would be permissible for an older lady in welcoming a very young one, especially a *débutante* or a bride, to say, "How lovely you look, Mary dear, and what an adorable dress you have on!" But it would be objectionable to say to an older lady, "That is a very handsome string of pearls you are wearing."

THE DUTY OF THE HOST

The host stands fairly near his wife, so that if any guest seems to be unknown, he can present him to some one and not let him stand alone. At formal dinners introductions are never general, and people do not as a rule speak to strangers, except those next to them at table or in the drawing-room after dinner. The host therefore makes a few introductions if necessary. Before dinner, since the hostess is standing (and no gentleman may therefore sit down), and as it is awkward for a lady who is sitting to talk with a gentleman who is standing, the ladies usually also stand until dinner is announced.

WHEN DINNER IS ANNOUNCED

It is the duty of the butler to "count heads" so that he may know when the company has arrived. As soon as he has announced the last person, he notifies the cook. The cook being ready, the butler, having glanced into the dining-room to see that windows have been closed and the candles on the table lighted, enters the drawing-room, approaches the hostess, bows, and says quietly, "Dinner is served."

The host offers his right arm to the lady of honor and leads the way to the dining-room. All the other gentlemen offer their arms to the ladies appointed to them, and follow the host, in an orderly procession, two and two; the only order of precedence is that the host and his partner lead, while the hostess and her partner come last. At all formal dinners, place cards being on the table, the hostess does not direct people where to sit. If there was no table diagram in the hall, the butler usually stands just within the dining-room door and tells each gentleman as he approaches "Right" or "Left." He has plenty of time to reach the chair of the hostess before her, as she always enters the dining-room last.

“R” or “L” is occasionally written on the lady’s name-card in the envelopes given to the gentlemen, or if it is such a big dinner that there are many separate tables, the tables are numbered with standing placards (as at a public dinner) and the table number written on each lady’s name-card. (Do not say escort-card!)

WHEN THERE IS NO HOST

A hostess who is either a widow or unmarried asks the man she knows best—a relative if there is one present—to “act as host.” He gives his arm to the guest of honor and leads the way to the dining-table, where he sits opposite the hostess. After dinner he leads the men to the smoking-room and later to the drawing-room to “join the ladies.”

THE MANNERS OF A HOSTESS

First of all, a hostess must show each of her guests equal and impartial attention. Also, although engrossed in the person she is talking to, she must be able to notice anything amiss that may occur. The more competent her servants, the less she need be aware of details herself, but the hostess giving a formal dinner with uncertain dining-room efficiency has a far from smooth path before her. No matter what happens, if all the china in the pantry falls with a crash, she must not appear to have heard it. No matter what goes wrong she must cover it as best she may, and at the same time cover the fact that she is covering it. To give hectic directions, merely accentuates the awkwardness. If a dish appears that is unpresentable, she as quietly as possible orders the next one to be brought in. If a guest knocks over a glass and breaks it, even though the glass be utterly irreplaceable, her only concern must seemingly be that her guest has been made uncomfortable. She says, “I am so sorry!” But the glass is *nothing*! And she has a fresh glass brought (even though it doesn’t match) and dismisses all thought of the matter.

Both the host and hostess must keep the conversation going, if it lags, but this is not as definitely their duty at a formal as at an informal dinner. It is at the small dinner that the skilful hostess has need of what Thackeray calls the “showman” quality. She brings each guest forward in turn to the center of

the stage. In a lull in the conversation she says beguilingly to a clever but shy man, "John, what was that story you told me——" and then she repeats briefly an introduction to a topic in which "John" particularly shines. Or later on, she begins a narrative and breaks off suddenly, turning to some one else, "*You tell them!*"

These examples are rather bald, and overemphasize the method in order to make it clear. Practise and the knowledge of human nature, or of the particular temperament with which she is trying to deal, can alone tell her when she may lead or provoke this or that one to being at his best, to his own satisfaction as well as that of the others who may be present. Her own character and sympathy are the only real "showman" assets, since no one "shows" to advantage except in a congenial environment.

THE LATE GUEST

A polite hostess waits twenty minutes at most after the dinner hour, and then orders dinner served. To wait more than twenty minutes, or actually fifteen after those who took the allowable five minutes grace, would be showing lack of consideration to many for the sake of one. When the late guest finally enters the dining-room, it is she who must go up to the hostess and apologize for being late. The hostess remains seated and the guest merely shakes hands quickly in order that all the men at table need not rise. The hostess must never take the guest to task, but should say something polite and conciliatory such as: "I was sure you would not want us to wait dinner!" The newcomer is usually served with dinner from the beginning unless she is considerate enough to direct the servant who holds her chair: "Let me begin with this course."

Old Mrs. Toplofty's manners to late guests are an exception: on the last stroke of eight o'clock in winter (or half after eight in Newport), dinner is announced. She waits for no one! Furthermore, a guest arriving after a course has been served does not have to protest against disarranging the order of dinner, since the rule of the house is that a course which has passed a chair is not to be returned. A guest missing his "turn" misses that course. The result is that everyone dining with Mrs. Toplofty arrives on the stroke of the dinner hour; which

is also rather necessary, as she is one of those who like the service to be rushed through at top speed, and any one arriving half an hour late would find dinner over.

It would be excellent discipline if there were more hostesses like her, but no young woman could be so autocratic and few older ones care (or dare) to be. Nothing shows selfish want of consideration more than being habitually late. Not only are others, who were themselves considerate, kept waiting, but dinner is almost inevitably dried and ruined for everyone else through the fault of the tardy one, who unfairly meets her hostess's generosity by destroying for everyone the hospitality which she was invited to share.

On the other hand, before a formal dinner, it is the duty of the hostess to be dressed and in her drawing-room ten minutes at least before the hour set for dinner. For a very informal dinner it is not important to be ready ahead of time, but even then a late hostess is an inconsiderate one.

ETIQUETTE OF GLOVES AND NAPKIN

Ladies always wear gloves to formal dinners and take them off at table. Entirely off. It is hideous to leave them on the arm, merely turning back the hands. Both glove and fan are supposed to be laid across the lap, and one is supposed to lay the napkin folded once in half across the lap too, on top of the gloves and fan, and all three are supposed to stay in place on a slippery satin skirt on a lap that more often than not slants downward.

It is all very well for etiquette to say "They stay there," but every woman knows they don't! And this is quite a nice question: If you obey etiquette and lay the napkin on top of the fan and gloves loosely across your satin-covered knees, it will depend merely upon the heaviness and position of the fan's handle whether the avalanche starts right, left or forward, onto the floor. There is just *one* way to keep these four articles (including the lap as one) from disintegrating, which is to cover the fan and gloves, and wrist bag too, with the napkin put cornerwise across your knees and tuck the two side corners under like a lap robe, with the gloves and the fan tied in place, as it were. This ought not to be put in a book of etiquette, which should say you must do nothing of the kind, but it is

either do that or have the gentleman next you groping under the table at the end of the meal; and it is impossible to imagine that etiquette should wish to conserve the picture of "gentlemen on all fours" as the concluding ceremony at dinners. A vanity case can be put on the table or added to the lap collection, as you choose.

THE TURNING OF THE TABLE

The turning of the table is accomplished by the hostess, who merely turns from the gentleman (on her left probably) with whom she has been talking through the soup and the fish course, to the one on her right. As she turns, the lady to whom the "right" gentleman has been talking turns to the gentleman further on, and in a moment every one at table is talking to a new neighbor. Sometimes a single couple who have become very much engrossed, refuse to change partners, and the whole table is blocked, leaving one lady and one gentleman on either side of the block staring alone at their plates. At this point the hostess has to come to the rescue by attracting the blocking lady's attention and saying, "Sally, you cannot talk to Professor Bugge any longer! Mr. Smith has been trying his best to attract your attention."

"Sally" being in this way brought awake, is obliged to pay attention to Mr. Smith, and Professor Bugge, little as he may feel inclined, must turn his attention to the other side. To persist in carrying on their own conversation at the expense of others would be inexcusably rude, not only to their hostess but to everyone present.

At a dinner not long ago, Mr. Kindhart, sitting next to Mrs. Wellborn and left to himself because of the assiduity of the lady's farther partner, slid his own name-card across and in front of her, to bring her attention to the fact that it was "his turn."

ENEMIES MUST BURY HATCHETS

One inexorable rule of etiquette is that you must talk to your next-door neighbor at a dinner table. You *must*, that is all there is about it!

Even if you are placed next to some one with whom you have had a bitter quarrel, consideration for your hostess, who would be distressed if she knew you had been put in a dis-

agreeable place, and further consideration for the rest of the table which is otherwise "blocked," exacts that you give no outward sign of your repugnance and that you make a pretense, at least for a little while, of talking together.

At dinner once, Mrs. Toplofty, finding herself next to a man she quite openly despised, said to him with apparent placidity, "I shall not talk to you—because I don't care to. But for the sake of my hostess I shall say my multiplication tables. Twice one are two, twice two are four——" and she continued on through the tables, making him alternate them with her. As soon as she politely could she turned again to her other companion.

MANNERS AT TABLE

It used to be an offense, and it still is considered impolite, to refuse dishes at the table, because your refusal implies that you do not like what is offered you. If this is true, you should be doubly careful to take at least a little on your plate and make a pretense of eating some of it, since to refuse course after course cannot fail to distress your hostess. If you are "on a diet" and accepted the invitation with that stipulation, your not eating is excusable; but even then to sit with an empty plate in front of you throughout a meal makes you a seemingly reproachful table companion for those of good appetite sitting next to you.

ATTACKING A COMPLICATED DISH

When a dinner has been prepared by a chef who prides himself on being a decorative artist, the guest of honor and whoever else may be the first to be served have quite a problem to know which part of an intricate structure is to be eaten, and what part is scenic effect!

The main portion is generally clear enough; the uncertainty is in whether the flowers are eatable vegetables and whether the things that look like ducks are potatoes or trimming. If there are six or more, the chances are they are edible, and that very few of a kind are embellishments only. Rings around food are nearly always to be eaten; platforms under food seldom, if ever, are. Anything that looks like pastry is to be eaten; and anything divided into separate units should be

taken on your plate complete. You should not try to cut a section from anything that has already been divided into portions in the kitchen. Aspics and desserts are, it must be said, occasionally Chinese puzzles, but if, in taking what looks like something eatable, you do help yourself to part of the decoration, no great harm is done.

Dishes are *never* passed from hand to hand at a dinner, not even at the smallest and most informal one—except in the house of Mrs. Three-in-One. (See Chapter XL.) Sometimes people pass salted nuts to each other, or an extra sweet from a dish near by, but not circling the table.

LEAVING THE TABLE

At the end of the dinner, when the last dish of sweets has been passed and the hostess sees that no one is any longer eating, she looks across the table, and catching the eye of one of the ladies, slowly stands up. The one who happens to be observing also stands up, and in a moment everyone is standing. The gentlemen offer their arms to their partners and conduct them back to the drawing-room or the library or wherever they are to sit during the rest of the evening.

Each gentleman then slightly bows, takes leave of his partner, and adjourns with the other gentlemen to the smoking-room, where after-dinner coffee, liqueurs, cigars and cigarettes are passed, and they all sit where they like and with whom they like, and talk.

It is perfectly correct for a gentleman to talk to any other who happens to be sitting near him, whether he knows him or not. The host on occasions—but it is rarely necessary—starts the conversation if most of the guests are inclined to keep silent, by drawing this one or that into discussion of a general topic that everyone is likely to take part in. At the end of twenty minutes or so, he must take the opportunity of the first lull in the conversation to suggest that they join the ladies in the drawing-room.

In a house where there is no smoking-room, the gentlemen do not conduct the ladies to the drawing-room, but stay where they are (the ladies leaving alone) and have their coffee, cigars, liqueurs and conversation sitting around the table.

In the drawing-room, meanwhile, the ladies are having coffee,



The formal service of after-dinner coffee. The tray is held before each guest on the left hand of waitress, and the coffee is poured with her right.



AFTER-DINNER COFFEE

AT MRS. OLDNAME'S THIS TRAY IS PUT ON A TABLE IN THE DRAWING ROOM AND MRS. OLDNAME HERSELF "POURS" INFORMALLY. INFORMALITY IS, HOWEVER, NO BAR TO PERFECTION, SINCE EACH PIECE IN THE ABOVE ILLUSTRATION WOULD BE ACCEPTABLE TO ANY MUSEUM. THE SHAPE OF THE CUPS SUGGESTS TEA, BUT THEIR SIZE IS SCARCELY LARGER THAN HALF OF A WALNUT SHELL.

cigarettes, and liqueurs passed to them.* There is not a modern New York hostess, scarcely even an old-fashioned one, who does not have cigarettes passed after dinner.

At a dinner of ten or twelve, the five or six ladies are apt to sit in one group, or possibly two sit by themselves, and three or four together; but at a very large dinner they inevitably fall into groups of four or five or so each. In any case, the hostess must see that no one is left to sit alone. If one of her guests is a stranger to the others, the hostess draws a chair near one of the groups and offering it to her single guest sits beside her. After a while, when this particular guest has at least joined the outskirts of the conversation of the group, the hostess leaves her and joins another group where perhaps she sits beside some one else who has been somewhat left out. When there is no one who needs any especial attention, the hostess nevertheless sits for a time with each of the different groups in order to spend at least a part of the evening with all of her guests.

WHEN THE GENTLEMEN RETURN TO THE DRAWING-ROOM

When the gentlemen return to the drawing-room, if there is a particular lady that one of them wants to talk to, he naturally goes directly to where she is, and sits down beside her. If, however, she is securely wedged in between two other ladies, he must ask her to join him elsewhere. Supposing Mr. Jones, for instance, wants to talk to Mrs. Bobo Gilding, who is sitting between Mrs. Stranger and Miss Stiffleigh: Mr. Jones saunters up to Mrs. Gilding—he must not look too eager or seem too directly to prefer her to the two who are flanking her position—and says rather casually, “Will you come and talk to me?” Whereupon she leaves her sandwiched position and goes over to another part of the room, and sits down where there is a vacant seat beside her. Usually, however,

* Coffee is served three ways: 1. The footman proffers a tray of cups, saucers and sugar; the butler follows with coffee-pot alone and pours into the cup held in the guest's hand. 2. A tray—for illustration, see Index—is proffered by the butler or the waitress to guests who help themselves. 3. The tray of cups and sugar is held on servant's left hand. The guest puts sugar into one of the cups and the servant pours coffee with the right hand. Liqueurs are offered exactly as coffee in No. 2 and No. 3. The guests pour their own, or saying “Chartreuse” or “Mint, please,” their choice is poured for them. Cigarettes are arranged on a tray with matches, or a lighter which is burning.

the ladies on the ends, being accessible, are more apt to be joined by the first gentleman entering than is the one in the center, whom it is impossible to reach. Needless to say gentlemen should not continue to talk together after leaving the smoking-room, as it is not courteous to those of the ladies who are necessarily left without partners.

At informal dinners, and even at many formal ones, bridge tables are set up in an adjoining room, if not in the drawing-room. Those few who do not play bridge spend a half hour (or less) in conversation and then go home, unless there is some special diversion.

MUSIC OR OTHER ENTERTAINMENT AFTER DINNER

Very large dinners of fifty or over are almost invariably followed by some sort of entertainment. Either the dinner is given before a ball or a musicale or amateur theatricals, or professionals are brought in to dance or sing.

In this day when conversation is not so much a "lost" as a "wilfully abandoned" art, people in numbers cannot be left to spend an evening on nothing but conversation. Grouped together by the dozen and with bridge tables absent, the modern fashionables in America, and in England, too, are as helpless as children at a party without something for them to do, listen to, or look at!

VERY BIG DINNERS

A dinner of sixty, for instance, is always served at separate tables; a center one of twenty people, and four corner tables of ten each. Or if less, a center table of twelve and four smaller tables of eight. A dinner of thirty-six or less is usually seated at a single table.

But whether there are eighteen, eighty, or two hundred, the setting of each individual table and the service is precisely the same. Each one is set with centerpiece, candles, compotiers, and evenly spaced plates, with the addition of a number by which to identify it; or else each table is decorated with different colored flowers, pink, yellow, orchid, white. Whatever the manner of identification, the number or the color is written in the corner of the ladies' name cards that go in the envelopes

handed to each arriving gentleman at the door: "pink," "yellow," "orchid," "white," or "center table."

In arranging for the service of dinner the butler details three footmen, usually, to each table of ten, and six footmen to the center table of twenty. There used to be many houses—palaces really—in New York that had dining-rooms big enough to seat a hundred or more easily. But very big dinners to-day are nearly always given in clubs or hotels—when they are given at all!

The details are under all circumstances the same: the hostess receives at the door, guests stand until dinner is announced; the host leads the way with the guest of honor. The hostess goes to table last. The host and hostess always sit at the big center table and the others at that table are invariably the oldest present. No one resents being grouped according to "age," but many do resent a segregation of ultra fashionables. You must never put all the prominent ones at one table, unless you want forever to lose the acquaintance of those at every other.

After dinner, the gentlemen go to the smoking-room and the ladies sit in the ballroom, where, if there is to be a theatrical performance, the stage is probably arranged. The gentlemen return, the guests take their places, and the performance begins. After the performance the leave-taking is the same as at all dinners or parties.

TAKING LEAVE

That the guest of honor must be the first to take leave was in former times so fixed a rule that everyone used to sit on and on, no matter how late it became, waiting for her whose duty it was to go! More often than not, the guest of honor was an absent-minded old lady, or celebrity, who very likely was vaguely saying to herself, "Oh, my! are these people never going home?" until by and by it dawned upon her that the obligation was her own!

But to-day, although it is still the obligation of the guest who sat on the host's right to make the move to go, it is not considered ill-mannered, if the hour is growing late, for another lady to rise first. In fact, unless the guest of honor is one *really*, meaning a stranger or an elderly lady of distinction, there is no actual precedence in being the one first to go. If the hour is very early when the first lady rises, the hostess,

who always rises too, very likely says: "I *hope* you are not thinking of going!"

The guest answers, "We don't want to in the least, but Dick has to be at the office so early!" or "I'm sorry, but I must. Thank you so much for asking us."

Usually, however, each one merely says, "Good night, thank you so much." The hostess answers, "I am so glad you could come!" and she then presses a bell (not one that any guest can hear!) for the servants to be in the dressing rooms and halls. When one guest leaves, they all leave—except those at the bridge tables. They all say "Good night" to whomever they were talking with and shake hands, and then going up to their hostess, they shake hands and say, "Thank you for asking us," or "Thank you for a very pleasant evening."

"Thank you so much; good night," is the usual expression. And the hostess answers, "It was so nice to see you again," or "I'm glad you could come." But most usually of all she says merely, "Good night!" and suggests friendliness by the tone in which she says it—an accent slightly more on the "good" perhaps than on the "night."

In the dressing-room, or in the hall, the maid is waiting to help the ladies on with their wraps, and the butler is at the door. When Mr. and Mrs. Jones are ready to leave, he goes out on the front steps and says, "Mr. Jones's car!" The host's chauffeur signals to Mr. Jones's chauffeur and then reports to the butler, who in turn says to either Mr. or Mrs. Jones, "Your car is at the door!" and they go out.

The bridge people leave as they finish their games; sometimes a table at a time or most likely two together. (Husbands and wives are never, if it can be avoided, put at the same table.) Young people in saying good night say, "Good night, it has been too wonderful!" or "Good night, and thank you so much." And the hostess smiles and says, "So glad you could come!" or just "Good night!"

THE LITTLE DINNER OF EIGHT

The little dinner is thought by most people to be the very pleasantest social function there is. It is always informal, of course, and intimate conversation is possible, since strangers are seldom, or at least very carefully, included. For younger



A DINNER SERVICE WITHOUT SILVER—"THE LITTLE DINNER IS THOUGHT BY MOST PEOPLE TO BE THE VERY PLEASANTEST SOCIAL FUNCTION THERE IS."

people, or others who do not find great satisfaction in conversation, the dinner of eight and two tables of bridge afterwards has no rival in popularity. The formal dinner is necessary now and then and at least salutary as a spine-stiffening exercise, but for night after night, season after season, the little dinner is to social activity what the roast course is to the meal.

At informal dinners it is true that cigarettes, matches and ash receivers are part of the table setting in the houses of nearly all the younger fashionables. But at formal dinners and at others in the houses of the correct and conservative, smoking is not encouraged or prepared for until after dinner.

The service of a "little" dinner is the same as that of a big one. As has been said, proper service in properly run houses is never relaxed, whether dinner is for eighteen or for two alone. The table appointments are equally beautiful, though possibly not quite so rare. Really priceless old glass and china can't be replaced, because duplicates do not exist, and to use it three times a day would be to court destruction; replicas, however, are scarcely less beautiful and can be replaced if chipped. The silver is identical; the food is equally well prepared, the service is precisely the same. The clothes that fashionable people wear every evening they are home alone, if not the same, are at least as beautiful of their kind. Young Gilding's lounge suit is quite as "handsome" as his dinner clothes, and he tubs and shaves and changes his linen when he puts it on. His wife wears a tea gown or a pajama suit which are classified as negligé rather in irony, since they are apt to be more elaborate and gorgeous than half of the garments that masquerade these days as evening dresses! They wear these informal clothes only if very intimate friends are coming to dinner alone. "Alone" may include as many as eight!—but rarely includes a stranger.

Otherwise, at informal dinners the host wears a dinner coat and the hostess a simple evening dress, or perhaps an elaborate one that has been seen by everyone and that goes on at little dinners for the sake of getting some "wear out of it." She never, however, receives formally standing, though she rises when a guest comes into the room, shakes hands and sits down again. When dinner is announced, men do not offer their arms to the women. The hostess and the other women

go into the dining-room together, not in a procession, but just as they happen to come. If one of them is much older than the others, the younger ones wait for her to go ahead of them, or one who is much younger goes last. The men stroll in the rear. The hostess on reaching the dining-room goes to her own place, where she stands and tells everyone where she or he is to sit. "Mary, will you sit next to Jim, and Lucy on his other side; Kate, over there, Bobo, next to me," etc.

CARVING ON THE TABLE

In forty-nine fashionable houses out of fifty, the carving is always done by the cook in the kitchen—a roast while it is still in the roasting pan, and close to the range at that, so that nothing can possibly get cooled off in the carving. After which the pieces are carefully put together again, and transferred to an intensely hot platter. This method has two advantages over table carving: quicker service, and hotter food. Unless a change takes place in the present fashion, none except cooks will know anything about carving, which was once considered an art necessary to every gentleman. The boast of the high-born Southerner, that he could carve a canvas-back holding it on his fork, will be as unknown as the driving of a four-in-hand.

Nevertheless, carving is necessarily done at the table of Mrs. Three-in-One (see Index), and it is sometimes seen at the "home" dinner tables of the super-rich and fashionable. A certain type of man always likes to carve, and such a one does. In preparation, therefore, the meat platter is of course placed in front of the host. Also carving knife, fork, knife-sharpener, and either a stack of plates or a single hot plate. The carver is supposed to remain seated, but a short—or unskilled one—is often obliged to stand.

The proper way to carve a roast turkey, for instance—according to Southern practise—is to make the first cut under the knee joint of the drumstick, the second from the top through the joint and lay drumstick aside. Next two cuts sever the second joint. Next one cut—or at most two—takes off a wing, and then the breast is sliced, either with the grain of the meat in thin slices, or—better for turkey—against the grain in blocks three-quarters of an inch thick.

Then the host asks the lady on his right whether she prefers light or dark meat, and helps her to a slice or two of the breast, or cuts a piece from the second joint and adds a helping of the stuffing. The waitress either takes the plate from the top of the stack or exchanges the filled plate for a fresh hot one.

Mr. Three-in-One, of course, has the stack of plates in front of him and passes each right or left according to the person he has served. The rule is, ladies first, then gentlemen, and then children. But at family tables very young children are often helped first, because it takes them so long to eat, that if they have to wait their turn, and if everyone then has to wait for them to finish, the meal will drag out endlessly.

One piece of advice to the man who likes to carve: Learn *how!* Nothing is more exasperating than a carver unskillfully hacking at a roast—unless it is to go motoring with a novice driver.

Old-fashioned butlers sometimes carve in the pantry, but in the most modern service *all* carving is done by the cook. Cold meats are, in the English service, put whole on the side-board and the family and guests cut off what they choose themselves. In America cold meat is more often sliced and laid on a platter garnished with finely chopped meat jelly and water cress or parsley.

THE "STAG" OR "BACHELOR" DINNER

A man's dinner is sometimes called a "stag" or a "bachelor" dinner; and as its name implies, is a dinner given by a man and for men only. A man's dinner is usually given to celebrate an occasion of welcome or farewell. The best-known bachelor dinner is the one given by the groom just before his wedding. Other dinners are more apt to be given by one man (or a group of men) in honor of a noted citizen who has returned from a long absence, or who is about to embark on an expedition or a foreign mission. Or a young man may give a dinner in honor of a friend's twenty-first birthday; or an older man may give a dinner merely because he has a quantity of game which he has shot and wants to share with his especial friends.

Nearly always a man's dinner is given at the host's club

or his bachelor quarters or in a private room in a hotel. But if a man chooses to give a stag dinner in his own house, his wife (or his mother) should *not* appear. For a wife to come downstairs and receive the guests for him cannot be too strongly condemned as out of place. Such a maneuver on her part, instead of impressing his guests with her own grace and beauty, is far more likely to make them think what a "poor worm" her husband must be, to allow himself to be hen-pecked. And for a mother to appear at a son's dinner is, if anything, worse. An essential piece of advice to every woman is: No matter how much you may want to say "How do you do" to your husband's or your son's friends—*don't!*

CHAIRMAN AT A PUBLIC DINNER

The chairman, or toastmaster or master of ceremonies, sits at the center of the most prominent table, usually on a dais.



KEY:

- A: is the toastmaster's place
 B: guest for whom dinner is given, or most prominent person present
 C: the next most prominent
 XXX: all those who are called on to speak
 1, 2, 3, 4, etc.: general guests' tables

After the dessert is served, the toastmaster rises and makes a few remarks, or perhaps a very short address on the association or object of the dinner, and ends with a reference to the first speaker, telling what he (or she) has accomplished, or is trying to accomplish, and then adds: "I take great pleasure in introducing Mr. Smith." (Or Miss Jones.)

The chairman sits down and the speaker stands up.

When the first speaker sits down, the toastmaster stands up.

Perhaps he comments briefly upon the speech just heard, or perhaps he merely makes a remark or two about the pleasure of listening to Mr. Smith (or Miss Jones) and announces: "Our next speaker is Mr. Green" or "We will now have the pleasure of hearing what Mr. Brown has to tell us." Or possibly he gives an outline of the subject, or the point of view or the especial qualifications of the next speaker, before he presents him.

The guest of honor is usually asked to speak last.

CHAPTER XIV

DINNER-GIVING WITH LIMITED EQUIPMENT

THE SERVICE PROBLEM

People who live all the year in the country are not troubled with formal dinner-giving, because, excepting on great estates, formality and the country do not go together, and to the house of limited equipment formal dinners are not to be thought of. Yet for the hostess who feels that she must give a formal dinner every now and then it is entirely possible to hire professionals; it is also economical, for nothing is wasted in experiment. A cook equal to the Gildings' chef can be had to come in and cook your dinner at about the price of two charwomen; skilled butlers or waitresses are to be had in all cities of any size at comparatively reasonable fees. But why does any one, who has an excuse not to, want to give formal dinners? Anyway that chapter is finished, and this one is concerned with the more appealing, useful subject of informal dinners, for which professionals are not only expensive but inappropriate. The problem of limited equipment would not present great difficulty if the tendency of the age were toward a slower pace, but the opposite is the case; no one wants to be kept waiting a second at table, and the world of fashion is growing more impatient and critical instead of less.

The service of a dinner can however be much simplified and shortened by choosing dishes that do not require accessories.

DISHES THAT HAVE ACCOMPANYING CONDIMENTS

Nothing so delays the service of a dinner as dishes that must immediately be followed by necessary accessories. If there is only one person to do the whole service, no dish must be included on the menu—unless you are only one or two at table,

or unless your guests are neither critical nor “modern”—that is not complete in itself.

For instance, fish has nearly always an accompanying dish. Broiled fish, or fish *meunière*, has ice-cold cucumbers sliced as thin as Saratoga chips, with a very highly seasoned French dressing, or a mixture of cucumbers and tomatoes. Boiled fish always has *mousseline*, *Hollandaise*, mushroom or egg sauce, and even if covered with sauce when served, is customarily followed by additional sauce, and round scooped boiled potatoes sprinkled with parsley.

Many meats have condiments. Roast beef is never served at a dinner party—it is a family dish and generally has Yorkshire pudding or roast potatoes on the platter with the roast itself, and is followed as soon as possible by pickled or spiced fruit.

Turkey likewise, with chestnut stuffing and accompanying cranberry jelly and giblet sauce, is not a “company” dish, though excellent for an informal dinner. Saddle of mutton is a typical company dish—all mutton has currant jelly. Lamb has mint sauce—or mint jelly.

Partridge or guinea hen must have two sauce boats—presented on one tray—browned bread-crumbs in one, and hot bread sauce in the other.

Apple sauce goes with barnyard duck.

The best accompaniment to wild duck is the precisely timed 16 minutes in a quick oven! And celery salad, which goes with all game, need not be especially hurried.

Salad is always the accompaniment of “tame game,” aspics, cold meat dishes of all sorts, and is itself “accompanied by” crackers and cheese or cheese soufflé or cheese straws.

SPECIAL MENUS OF UNACCOMPANIED DISHES

One person can wait faultlessly on eight people if dishes are chosen which need no supplements. The fewer the dishes to be passed, the fewer the hands needed to pass them. And yet many housekeepers thoughtlessly order dishes within the list above, and then wonder why the dinner is so hopelessly slow, when their waitress is so good!

The following suggestions are merely offered in illustration; each housekeeper can easily devise further for herself. It is

not necessary to pass anything whatever with melon or grapefruit, or a macédoine of fruit, or a canapé. Oysters, on the other hand, should be followed by tabasco and buttered brown bread or layered brown and white bread. Soup needs nothing with it (if you do not choose split pea, which needs croutons, or petite marmite, which needs grated cheese). Fish dishes which are "made" with sauce in the dish, such as sole au vin blanc, lobster Newburg, crab ravigote, fish mousse, especially if in a ring filled with plenty of sauce, do not need anything more. Tartar sauce for fried fish *can* be put in baskets made of hollowed-out lemon rind—a basket for each person—and used as a garnishing around the dish; though it is preferable, when possible, to garnish the dish with pieces of lemon and pass the sauce separately.

Filet mignon, or fillet of beef, both of them surrounded by little clumps of vegetables, share with chicken casserole in being the dinner-party life-savers of the hostess who has no one to help her one servant in the dining-room. Another dish, but more appropriate to lunch than to dinner, is of French chops banked against mashed potatoes, or purée of chestnuts, and surrounded by string beans or peas; or a crown roast of lamb with peas in the center, mint jelly in small pastry cups, and potato croquettes as a garnish. None of these dishes requires any following dish whatever, not even a vegetable.

Fried chicken with corn fritters on the platter is almost as good as the two beef dishes, since the one green vegetable which should go with it can be served leisurely, because fried chicken is not quickly eaten. And a ring of aspic with salad in the center does not require accompanying crackers as immediately as plain lettuce.

Steak and broiled chicken are fairly practical since neither needs gravy, condiment, or sauce—especially if you have a divided vegetable dish so that two vegetables can be passed at the same time.

If a hostess chooses not necessarily the above dishes but others which approximately take their places, she need have no fear of slow service, if her one butler or waitress is at all competent.

Note: For dinner-giving with no service at all, see what Mrs. Three-in-One does in Chapter XL, and Buffet Suppers in the following chapter.

THE POSSIBILITIES OF THE PLAIN COOK

In giving informal or little dinners, you need never worry because you cannot set the dishes of a "professional" dinner-party cook before your friends or even strangers, so long as the food that you are offering is good of its kind.

It is by no means necessary that your cook should be able to make the "clear" soup that is one of the tests of the perfect cook (and practically never produced by any other); nor is it necessary that she be able to construct comestible mosaics and sculptures. The essential thing is to prevent her from attempting anything she can't do well. If she can make certain dishes that are pretty as well as good to taste, so much the better. But remember, the more pretentious a dish is, the more it challenges criticism.

If your cook can make neither clear nor cream soup, but can make a delicious clam chowder, better far to have a clam chowder! On no account let her attempt clear green turtle, which has about as good a chance to be perfect as a suprême of boned capon—in other words, none whatsoever! And the same way throughout dinner. Whichever dishes your own particular Nora or Selma or Marie can do best, those are the ones you must have for your dinners. Another thing: it is not important to have variety. Because you gave the Normans chicken casserole the last time they dined with you is no reason why you should not give it to them again—if that is the "specialty of the house," as the French say.

A late, and greatly loved, hostess whose Sunday luncheons at a huge country house just outside of Washington were for years one of the outstanding features of Washington's smartest society, had clam broth, fried chicken and pancakes, week after week, year after year. Those who went to her house knew just as well what the dishes would be as they did where the dining-room was situated. At her few enormous and formal dinners in town, her cook was allowed to be magnificently architectural, but if you dined with her alone, the chances were ten to one that the Sunday chicken and pancakes would appear before you.

This illustrates a point that most hostesses fail to take advantage of. Most people like "specialty" dishes, and look forward to them when dining again in the same house.

DO NOT EXPERIMENT FOR STRANGERS

Typical dinner-party dishes are invariably the temptation no less than the downfall of ambitious ignorance. Never let an inexperienced cook *attempt a new dish* for company, no matter how attractive her description of it may sound. Try it yourself, or when you are having family or most intimate friends who will understand if it turns out all wrong that it is a "trial" dish. In fact, it is a very good idea to share the testing of it with some one who can help you in suggestions, if they are needed for its improvement. Or supposing you have a cook who is rather poor on all dinner dishes, but makes delicious bread and cake and waffles and oyster stew, scrambled eggs, or even hash! You can make a specialty of asking people to "supper." Suppers are necessarily informal, but there is no objection to that. Formal parties play a very small rôle anyway compared to informal ones. There are no end of people, and the smartest ones at that, who entertain only in the most informal possible way. Mrs. Oldname gives at most two formal dinners a year; her typical dinners and suppers are for eight.

PROPER DISHING

The "dishing" is quite as important as the cooking; a smear or thumb-mark on the edge of a dish is like a spot on the front of a dress!

Water must not be allowed to collect at the bottom of a dish (that is why a folded napkin is always put under boiled fish and sometimes under asparagus). And dishes must be hot; they cannot be too hot! Meat juice that has started to crust is nauseating. Far better have food too hot to eat and let people take their time eating it than that they should suffer the disgust of cold victuals! Sending in tepid food is about the worst fault (next to not knowing how to cook) that a cook can have.

PROFESSIONAL OR HOME DINING-ROOM SERVICE

Just as it is better to hire a professional dinner-party cook than to run the risk of attempting a formal dinner with your own Nora or Selma unless you are very sure she is adequate,

in the same way it is better to have a professional waitress as captain over your own, or a professional butler over your own inexperienced one, than to have your meal served in spasms and long pauses. But if your waitress, assisted by the chambermaid, perfectly waits on six, you will find that they can very nicely manage ten, even with accompanied dishes.

BLUNDERS IN SERVICE

If an inexperienced servant blunders, you should pretend, if you can, not to know it. Never attract any one's attention to anything by apologizing or explaining, unless the accident happens to a guest. Under ordinary circumstances "least said, soonest mended" is the best policy. Explain to the servant afterwards, of course, and show her if necessary how she should have performed the service.

If a servant blunders, it makes the situation much worse to take her to task, the cause being usually that she is nervous or ignorant. Speak, if it is necessary to direct her, very gently and as kindly as possible; your object being to restore confidence, not to increase the disorder. Beckon her to you and tell her as you might tell a child you were teaching: "Give Mrs. Smith a tablespoon, not a teaspoon." Or, "You have forgotten the fork on that dish." Never let her feel that you think her stupid, but encourage her as much as possible and when she does anything especially well, tell her so.

THE ENCOURAGEMENT OF PRAISE

Nearly all people are quick to censure but rather chary of praise. Admonish of course where you must, but censure only with justice, and don't forget that whether of high estate or humble, we all of us like praise—sometimes. When a guest tells you your dinner is the best he has ever eaten, remember that the cook cooked it, and tell her it was praised. Or if the dining-room service was silent and quick and perfect, then tell those who served it how well it was done. If you are entertaining all the time, you need not commend your household after every dinner you give, but if any especial willingness, attentiveness, or tact is shown, don't forget that a little praise is not only merest justice but is beyond the purse of no one.

CHAPTER XV

LUNCHEONS,* BREAKFASTS AND SUPPERS

THE INVITATIONS

Although the engraved card is occasionally used for an elaborate luncheon, especially for one given in honor of a noted person, formal invitations to lunch in very fashionable houses are nearly always written in the first person, and rarely sent out more than a week in advance. For instance:

Dear Mrs. Kindhart (or Martha):

Will you lunch with me on Monday the tenth at half after one o'clock?

Hoping so much for the pleasure of seeing you.

Sincerely (or affectionately),

Jane Toplofty.

If the above luncheon were given in honor of somebody—Mrs. Eminent, for instance—the phrase “to meet Mrs. Eminent” would have been added immediately after the word “o'clock.” At a very large luncheon for which the engraved card might be used, “To meet Mrs. Eminent” would be written across the top of the card of invitation. It is by no means necessary to give either a dinner or lunch for any one. In fact, the average for a guest of honor is certainly not once in a thousand invitations.

THE FORMAL LUNCHEON OF TO-DAY

Luncheon, being a daylight function, is never so formidable as a dinner, even though it may be every bit as formal and differ from the latter in minor details only. Luncheons are

* The word “lunch” is used in best society much more than luncheon. “Luncheon” is rarely if ever *spoken*, but it is written in third-person invitations, and in books like this one.



THE CORRECTLY SET EVERY-DAY LUNCH-TABLE

EVEN WHEN THE LADY OF THE HOUSE LUNCHESES ALONE, THE TABLE IS SET WITH FOUR PLACES. THE BUTTER AND WATER ARE OFTEN OMITTED.

generally given by, and for, women, but it is not unusual, especially in summer places or in town on Saturday or Sunday, to include an equal number of men.

But no matter how large or formal a lunch may be, there is rarely a chauffeur on the sidewalk, or a carpet or an awning. The hostess, instead of receiving at the door, sits usually in the center of the room in some place that has an unobstructed approach from the door. Each guest coming into the room is preceded by the butler to within a short speaking distance of the hostess, where he announces the new arrival's name, and then stands aside. Where there is a waitress instead of a butler, guests greet the hostess unannounced. The hostess rises, or if standing takes a step forward, shakes hands, says "I'm so glad to see you," or "I am delighted to see you." She then waits for a second or two to see if the guest who has just come in speaks to any one; if not, she makes the necessary introduction.

When the butler or waitress has "counted heads" and knows the guests have arrived, he or she enters the room, bows to the hostess and says, "Luncheon is served."

If there is a guest of honor, the hostess leads the way to the dining-room, walking beside her. Otherwise, the guests go in twos or threes, or even singly, just as they happen to come, except that the very young make way for their elders, and gentlemen stroll in with those they happen to be talking to, or, if alone, fill in the rear. The gentlemen *never* offer their arms to ladies in going in to a luncheon—unless there should be an elderly guest of honor, who might be taken in by the host, as at a dinner. But the others follow informally.

THE TABLE

Candles have no place on a lunch or breakfast table, and are used only where a dining-room is unfortunately without daylight. Also a plain tablecloth, which must always be put on top of a thick table felt, is correct for dinner but not for luncheon. In other words: We dine, also breakfast, on damask, but we lunch on lace. The traditional lunch table is "bare"—which does not mean actually bare at all, but that the table shows between or at least through its covering. It may be entirely spread with a lace or open-work cloth, or it may have a centerpiece either round or rectangular or square, with place

mats to match, made in literally unrestricted varieties of linen, needlework and lace. The centerpiece is anywhere from 30 inches to a yard and a half square, on a square or round table, and from half a yard to a yard wide by length in proportion to the length of a rectangular table. The place mats are round or square or rectangular to match, and are put at the places. If the table is of old, highly polished mahogany, or a lacquered one, it is somewhat in fashion to leave it bare of linen, using lacquered trays instead of place-mats and lacquered stands beneath the centerpiece, and compotiers which are all of Chinese porcelain.

Or if the table is a refectory one, instead of centerpiece and doilies, the table is set with a runner not reaching to the edge at the side, but falling over both ends. Or there may be a tablecloth made to fit the top of the table to within an inch or two of its edge.

The decorations of the table are practically the same as for dinner: flowers, or a silver ornament or epergne in the center, and flower dishes or compotiers or patens filled with ornamental fruit or candy at the corners. If the table is very large and rather bare without candles, four vases or silver bowls of flowers, or ornamental figures are added.

If the center ornament is of porcelain, four porcelain figures to match have at least a logical reason for their presence, or a *bisque* "garden" set of vases and balustrades, with small flowers and vines put in the vases to look as though they were growing, follows out the decoration. Most people, however, like a sparsely ornamented table.

The places are set as for dinner, with a place plate, three forks, two knives and a small spoon. The lunch napkin, which should match the table linen, is much smaller than the dinner napkin, and is not folded quite the same: it is folded like a handkerchief, in only four folds (four thicknesses). The square is laid on the place plate diagonally, with the monogrammed (or embroidered) corner pointing down toward the edge of the table. The upper corner is then turned sharply under in a flat crease for about a quarter of its diagonal length; then the two sides are rolled loosely under, making a sort of pillow effect laid sideways; with a straight top edge and a pointed lower edge, and the monogram displayed in the center. Or it can be folded in any simple, not too fussed-over, way.

Another feature of lunch service, which is always omitted at dinner, is the bread and butter plate.

THE BREAD AND BUTTER PLATE

The doll's-size butter plate has been entirely dispossessed by the bread and butter plate, which is part of the luncheon service always—as well as of breakfast and supper. It is a very small plate about five and a half to six and a half inches in diameter, and is put at the left side of each place just above the forks. Butter is sometimes put on the plate before the meal, but usually it is passed. Hot breads are an important feature of every luncheon; hot crescents, soda biscuits, bread biscuits, dinner rolls, or corn bread, the latter baked in small shallow pans like pie plates three to four inches in diameter. Very thin bread that is roasted in the oven until it is curled and light brown, exactly like a large Saratoga chip, is often made for those who don't eat butter, and is also suitable for dinner. This "double-baked" bread, toast, and one or two of the above varieties, are all put in an old-fashioned silver cake-basket, or actual basket of wicker, and passed as often as necessary. Butter is also passed, or helped, throughout the meal until the table is cleared for dessert. Bread and butter plates are always removed immediately before the dessert, with the salt and pepper pots.

THE SERVICE OF LUNCH

The service is identical with that of dinner. Carving is done in the kitchen and no food set on the table except ornamental dishes of fruit, candy and nuts. The plate service is also the same as at dinner. The places are never left plateless, excepting after salad, when the table is cleared and crumbed for dessert. The dessert plates and finger bowls are arranged as for dinner. Flowers are usually put in the finger bowls, a little spray of any sweet-scented flower, but "corsage bouquets" laid at the places with flower pins complete are, from a fastidious point of view, in very bad taste.

If in local communities, corsage bouquets are acceptable, it is then of course proper to include them—in those communities. But in New York a group of women with flowers pinned on, proclaims: "Politics," or "The Stage."

THE LUNCH MENU

Five courses at most (not counting the passing of a dish of candy or after-dinner coffee as a course), or more usually four actual courses, are thought sufficient in the smartest houses. The longest possible menu is:

1. Fruit, or soup in cups.
2. Eggs.
3. Meat and vegetables.
4. Salad.
5. Dessert.

or

1. Fruit.
2. Soup.
3. Meat and vegetables.
4. Salad.
5. Dessert.

or

1. Fruit.
2. Soup.
3. Eggs.
4. Fowl or "tame" game with salad.
5. Dessert.

In New York the fashionable lunch menu is seldom more than four courses and would eliminate either No. 1 or No. 2 or No. 5.

The most popular fruit course is either melon, grapefruit or a macédoine or mixture of fresh orange, grapefruit, malaga grapes, banana, and perhaps a peach or a little pineapple; in fact, any sort of fruit cut into very small pieces, with sugar and maraschino, or rum, for flavor—or nothing but sugar—served in special bowl-shaped glasses that fit into long-stemmed and much larger ones, with a space for crushed ice between; or it can just as well be put in champagne or any bowl-shaped glasses, after being kept as cold as possible in the ice-box until sent to the table.

If the first course is grapefruit, it is cut across in half, the sections cut free and all dividing skin and seeds taken out with a sharp vegetable knife, and sugar put in it and left standing

for an hour or so. A slice of melon is served plain. A large Casaba is cut lengthways in six or a medium-sized one in four moon-shaped pieces and eaten with either a fork or a spoon.

Soup at luncheon, or at a wedding breakfast or a ball supper, is never served in soup plates, but in two-handled cups, and is eaten with a teaspoon or a bouillon spoon. It is limited to a few varieties: either chicken or clam broth, with a spoonful of whipped cream on top; or bouillon, or green turtle, or strained chicken, or tomato broth; or in summer, cold bouillon or broth.

Lunch-party egg dishes must number a hundred varieties. (See any cook book!) Eggs that are substantial and "rich," such as eggs Benedict, or stuffed with *pâté de foie gras* and a mushroom sauce, should then be "balanced" by a simple meat, such as broiled chicken and salad, combining meat and salad courses in one. On the other hand, should you have a light egg course, like "eggs surprise," you could have meat and vegetables, and plain salad; or an elaborate salad and no dessert. Or with fruit and soup, omit eggs, especially if there is to be an aspic with salad.

The menu of an informal luncheon, if it does not leave out a course, at least chooses simpler dishes. A bouillon or broth, shirred eggs or an omelette; or scrambled eggs on toast which has first been spread with a *pâté* or meat purée; then chicken or a chop with vegetables, a salad of plain lettuce with crackers and cheese, and a pudding or pie or any other "family" dessert. Or broiled chicken, chicken croquettes, or an aspic, is served with the salad in very hot weather. While cold food is both appropriate and palatable, no meal should ever be chosen without at least one course of hot food. Many people dislike cold food, and it disagrees with others, but if you offer your guests soup, or even tea or chocolate, it would then do to have the rest of the meal cold.

LUNCHEON BEVERAGES

It is an American custom—especially in communities where the five o'clock tea habit is neither so strong nor so universal as in New York, for the lady of a house to have the tea-set put before her at the table, not only when alone, but when having friends lunching informally with her, and to pour tea, coffee, or chocolate. And there is certainly not the slightest reason

why, if she is used to these beverages and would feel their omission, she should not "pour out" what she chooses. In fact, although tea is never served hot at formal New York lunches, iced tea or chocolate, either hot or iced, is customary in all country houses in summer.

Iced tea at lunch is prepared like a "cup" with lemon and sugar, and sometimes with cut-up fresh fruit and a little squeezed fruit juice, and is poured into glasses by the servant at each place. Chocolate also is served already prepared, but cold coffee is passed around in a glass pitcher on a tray that also holds a bowl of powdered sugar and a pitcher of cold milk, and another of as thick as possible cream. The guests pour their coffee to suit themselves into tall glasses half full of broken ice, and furnished with very long-handled spoons.

If tea or coffee or chocolate is not served during the meal, there is always a cup of some sort: grape or orange juice (in these days) with sugar and mint leaves, and ginger ale or carbonic water.

If dessert is a hot pudding or pastry, the "hotel service" of dessert plates should be used. The glass plate is particularly suitable for ice-cream or any cold dessert, but is apt to crack if intensely hot food is put on it.

DETAILS OF ETIQUETTE AT LUNCHEES

Men leave their coats, hats, sticks, in the hall; women leave heavy outer wraps in the hall, or dressing-room, but always go into the drawing-room with their hats and gloves on. They wear their fur neck pieces and carry their muffs in their hands, if they choose, or they leave them in the hall or dressing-room. But fashionable women *never* take off their hats. Even the hostess herself almost invariably wears a hat at a formal luncheon in her own house, though there is no reason why she should not be hatless if she prefers, or if she thinks she is prettier without! Guests, however, do not take off their hats at a lunch party even in the country. They take off their gloves at the table, or sooner if they choose, and if wearing veils remove them. The hostess does not wear gloves, ever. It is also very unsuitable for a hostess to wear a face veil in her own house, unless there is something the matter with her face that must not be subjected to view! A hostess in a veil does not give her

guests the impression of "veiled beauty," but the contrary. A veil kept persistently over the face, and gloves kept persistently over the hands, mean one thing: Ugliness hidden behind. So unless you have to—don't!

The wearing of elaborate dresses at luncheons has gone entirely out of fashion; and yet one does once in a while see an occasional woman—rarely a New Yorker—who outshines a bird of paradise and a jeweler's window; but New York women of distinction wear rather simple clothes—simple meaning not conspicuously over-trimmed. Flashily conspicuous clothes are chosen either by the new rich, to assure themselves of their own elegance—which is utterly lacking—or by the mutttons dressed lamb-fashion, to assure themselves of their own youth—which alas is gone!

Men lunching in town on a Sunday wear cutaway coats; in other words, what they wear to church. On a Saturday, they wear their business suits, sack coat with either stiff or pleated-bosom shirts, and a starched collar. In the country, they wear country clothes.

WHAT THE SERVANTS WEAR

A butler wears his "morning" clothes; cutaway coat, grey striped trousers, high black waistcoat, black tie. A "hired waiter" wears a dress suit, but never a butler in a "smart" house. The footmen wear their regular liveries (see page 145), and a waitress and other maids wear their best dresses and finest collars, cuffs and aprons.

THE GUESTS LEAVE

The luncheon hour is usually half past one—sometimes at one. By a quarter to three the last guest is invariably gone, unless, of course, it is a bridge luncheon, or for some other reason they are staying longer. From half an hour to three-quarters at the table, and from twenty minutes to half an hour's conversation afterwards, means that by half past two (if lunch was prompt) guests begin leaving. Once in a while, especially at a mixed lunch where perhaps talented people are persuaded to become "entertainers," the audience stays on for hours! But such parties are so out of the usual that they have nothing to

do with the ordinary procedure, which is to leave about twenty minutes after the end of the meal.

The details for leaving are also the same as for dinners. One lady rises and says good-by, the hostess rises and shakes hands and rings a bell (if necessary) for the servant to be in the hall to open the door. When one guest gets up to go, the others invariably follow. They say "Good-by" and "Thank you so much."

Or, at a very small lunch, intimate friends often stay on indefinitely; but when lunching with an acquaintance one should never stay longer than the other guests. The guest who sits on and on, unless earnestly pressed to do so, is wanting in tact and social sense. If a hostess invites a stranger who might by any chance prove a barnacle, she can provide for the contingency by instructing her butler or waitress to tell her when her car is at the door. She then says: "I had to have the car announced, because I have an appointment at the doctor's. Do wait while I put on my things—I shall be only a moment! And I can take you wherever you want to go!" This expedient should not be used when a hostess has leisure to sit at home, but on the other hand, a guest should never create an awkward situation for her hostess by staying too long.

In the country where people live miles apart, they naturally stay somewhat longer than in town.

Or two or three intimate friends who perhaps, especially in the country, come to spend the day, are not bound by rules of etiquette but by the rules of their own and their hostess's personal preference. Needless to say, no one should ever go and spend the day and make herself at home unless she is in the house of a really intimate friend or relative, or unless she has been especially and specifically invited to "come early in the morning and stay all day."

THE BUFFET SUPPER, BREAKFAST, LUNCH OR DINNER

The buffet meal is not alone the solution of the small dining-room with limited or no service, but is one of the very nicest entertainments possible. There are few, if any, who would not gladly accept such an invitation as:

Dear Mrs. Kindhart:

We are having a buffet dinner—our first party—on Tuesday evening at seven o'clock, and we hope very much that you and Mr. Kindhart will come.

Affectionately yours,

Mary Newhouse.

For a larger supper the invitation is sent on a visiting card.

*Tuesday, March sixth,
Buffet supper at 7 o'clock.*

Mr. and Mrs. John Newhouse

Please answer if not coming.

If either request for a reply is added in the lower corner the invitation should be answered, otherwise the hostess has no idea how many to provide for. The answer can be telephoned or sent on a return card saying merely "Sat. Oct. 2. with pleasure."

Very often the invitation is telephoned:

"Will you come to a buffet (or picnic or stand-up) supper next Tuesday?"

In preparation, the chairs are taken away from the dining-table, which often, but not necessarily, is placed against a wall. On it is put a tablecloth. Flowers are in the center and candles on either end of the flowers. Dishes of sandwiches, salad, cakes, coffee service, piles of plates, groups of cups and saucers are all invitingly arranged. At the hour named, the hot dishes also are put upon the table.

The hot dishes should be easy to serve, easy to eat and easy to keep hot: Curried chicken, a real goulash, turkey or chicken and mushrooms, croquettes, and even an Irish stew, cooked long enough to be eaten without a knife. In addition there must be a

substantial dish, such as scalloped potatoes or baked macaroni, or both. Except in hot weather, most people like a hot soup, such as oyster or tomato bisque, which is easily kept hot in a big tureen and ladled into cups.

If the meal is supper instead of dinner, the hot dish may be of eggs or creamed fish or lobster Newburg, in which case it may be followed by chicken salad or vegetable salad and cold meats. (This is one time when pickles also may be put on the table.) In any case, have a big plate of hot rolls already buttered. Cake is part of the "trimming of the table." Preserves may go on a supper table, but for dinner if you have ice-cream or even if you have pudding or pie, it should be brought in a little later. If you have a fruit cup, it should be surrounded by glasses and put on the sideboard.

If you are likely to give a number of such parties it will be well to have several "nests" of small tables. These are arranged beforehand, next to as many chairs or sofas as possible in the living-room, and hall, and sun-porch—wherever in fact there is a corner big enough to hold sitting space for two. (These tables are described in chapter on Afternoon Teas.) To these your guests can carry the plates, and sit down in comfort, which can scarcely be had balancing a plate on one knee and a cup on the other.

When the door into the dining-room is opened your guests are told to help themselves, and then sit wherever they like. You must see, of course, that they are not shy about looking after themselves and that they find places to sit. Usually the men "help" the women, but the women also help themselves. Also the host and hostess, whether there are several servants or none, help to pass dishes to those whose plates are lacking or emptied.

Buffet luncheons and suppers, and dinners too, are not only practical for hostesses who have few or no servants, but are deservedly popular for all occasions when an elastic number of guests is expected, especially at the time of a game, or other event that congregates a great many people.

A hunt breakfast is just such a stand-up luncheon. It is a "breakfast" by courtesy of half an hour in time. At twelve-thirty it is breakfast, at one o'clock it is lunch.

Regular weekly stand-up luncheons are given by hospitable people who have big places in the country and encourage their

neighbors to drive over on the day when they are "at home"—Saturday or Sunday generally—and friends are always prepared for.

SUPPERS

Supper is the most intimate meal there is, and since none but family or nearest friends are ever included, invitations are invariably by word of mouth.

The atmosphere of a luncheon is often formal, but informal lunches and suppers differ in nothing except day and evening lights, and clothes. Strangers are occasionally invited to informal luncheons, but only intimate friends are bidden to supper.

THE SUPPER TABLE

The table is set, as to places and napery, exactly like the lunch table, with the addition of candlesticks or candelabra as at dinner. Where supper differs from the usual lunch table is that in front of the hostess is a big silver tea-tray with full silver service for tea or cocoa or chocolate or breakfast coffee, most often chocolate or cocoa and either tea or coffee. At the host's end of the table there is perhaps a chafing dish—that is, if the host fancies himself a cook!

A number of people whose establishments are not very large have very informal Sunday night suppers on their servants' Sundays out, and forage for themselves. The table is left set, a cold dish of something and salad are left in the icebox; the ingredients for one or two chafing-dish specialties are also left ready. At supper time a member of the family, and possibly an intimate friend or two, carry the dishes to the table and with a few electric cooking utensils prepare almost anything they fancy.

This kind of supper is, in fact as well as in spirit, an indoor picnic; thought to be the greatest fun by the Kindharts, but little appreciated by the Gildings; which brings it down, with so many other social customs, to a mere matter of personal taste.

But though a supper can be like a picnic, this is no reason why it need be. The chef and three assistants may equally well prepare dishes of unrestrained elaboration. "Dinner" becomes "supper" by the simple process of serving soup in cups and including hot biscuits with butter, and hot chocolate or coffee with cream.

CONDENSED DETAILS OF TABLE SETTING

BREAKFAST:

Small-sized fork at left of plate.

Small-sized knife at right of plate.

Cereal spoon at right of knife.

Teaspoon for cut-up fruit, but not for coffee, at right of cereal spoon.

Butter knife at left of fork, or across bread and butter plate, to the left and above knife. "Butter knife" is the proper word—not butter spreader,

Napkins at left of plates if cut-up fruit at places; otherwise on heated place plates.

Coffee cups with spoons lying at right of saucers, at the right of each place if coffee is served from pantry. If served by the lady of the house, cups and saucers are included with tea or coffee service at her place.

Food is equally often passed in courses or all put in covered dishes on the table.

LUNCHEON OR SUPPER:

Salad fork at left, next to plate.

Meat fork at left of salad fork.

Then outside at left, fork for egg dish or entrée or fish, if there is to be a first course requiring a fork.

Silver salad knife at right next to plate. In spite of the somewhat prevalent idea that salad should be eaten with a fork alone, the salad knife always had its place on the well-appointed table. Those who do not choose to use it, let it stay on the table.

Next to the salad knife comes a meat knife, and at the right of this knife is a bouillon or fruit spoon. At supper the tea or coffee service is put at the head of the table.

DINNER:

Salad fork at left of plate, then meat fork, and left of that a fork for fish or the entrée.

At right, next to the plate, salad knife first, then a dinner knife—a sharp-bladed knife sometimes called a meat knife—then a fish knife, if for a fish such as shad, but not for boneless

fish, for which no knife is necessary. (If the fish knife is added, the salad knife should be omitted.) Then the soup spoon, then the oyster fork, or fruit spoon. If a knife is necessary for the fish—such as shad—the dinner knife is put next to the plate, and salad fork becomes fish fork instead. It rarely happens that fish and salad are both unmanageable without a knife, but if this is the case one for salad is brought in with the course.

In every case, the implements necessary for each course are arranged in order of their use. The one first necessary goes on the outside, where it is reached first, the implement to be used last is put furthest in toward the plate, where it is encountered in turn when the outer articles have been taken away. Dessert spoon and fork are brought in on dessert plate after the table is "cleared." The dessert services are explained on page 210. If three forks have been necessary before the salad course, the salad fork is brought in on the salad plate. On the properly set table there may never be more than three forks, or two knives.

CHAPTER XVI

BALLS AND DANCES

A ball is the only social function in the United States to which such qualifying words as splendor and magnificence can with proper modesty of expression be applied. Even the most elaborate wedding is not quite "a scene of splendor and magnificence," no matter how luxurious the decorations or how costly the dress of the bride and bridesmaids, because the majority of the wedding guests do not complete the picture. A dinner may be lavish, a dance may be beautiful, but a ball alone is prodigal, meaning, of course, a private ball of greatest importance. On rare occasions, a great ball is given in a private house, but as very few houses are big enough to provide dancing space for several hundred, and sit-down supper space for a greater number still, besides smoking-room, dressing-room and sitting-about space, a typical ball must be described as taking place in the ballroom suite built for the purpose in nearly all the hotels.

A HOSTESS PREPARES TO GIVE A BALL

The hostess who is giving a ball goes first of all to see the manager of the hotel she prefers, or of whatever suitable assembly rooms there may be, and finds out which evenings are available. She then telephones—or most likely the manager telephones for her—and engages the two best orchestras for the evening on which both the orchestras and the ballroom are at her disposal. Of the two, music is of more importance than choice of hotel rooms. With perfect music the success of a ball is more than three-quarters assured; without it, the most beautiful decorations and most delicious supper are as flat as a fallen soufflé. You cannot give a ball or a dance that is anything but a dull promenade if you have dull music.

To illustrate the importance that prominent hostesses attach to music: a certain orchestra in New York is forced to dash almost daily, not alone from party to party, but from city to city. Time and again its leader has conducted the music at a noon wedding in Philadelphia and a ball in Boston; or a dancing tea in Providence and a ball that evening in New York; because Boston, Providence, New York and Philadelphia hostesses all at the present moment clamor for this one especial orchestra. The men have a little more respite than the leader, since it is his "leading" that everyone insists upon. Tomorrow another orchestra will probably make the daily tour of various cities' ballrooms.

At all balls there must be two orchestras, so that each time one finishes playing the other begins. At very dignified private balls, dancers should not stand in the middle of the floor and clap as they do in a dance hall or cabaret if the music ends. On the other hand, the music should not end.

Having secured the music and engaged the ballroom, dressing-rooms and lounge or other rooms—where guests can talk and smoke and very probably play cards—as well as the main restaurant after it is closed to the public, the hostess next makes out her list and orders and sends out her invitations.

INVITATIONS

The fundamental difference between a ball and a dance is that people of all ages are asked to a ball, while only those of approximately one age are asked to a dance. Once in a while a ball is given to which the hostess invites every person on her visiting list. Mr. and Mrs. Titherington de Puyster give one every season, which although a credit to their intentions is seldom a credit to their sense of beauty!

Snobbish as it sounds and *is*, a brilliant ball is necessarily a collection of brilliantly fashionable people, and the hostess who gathers in all the oddly assorted frumps on the outskirts of society cannot expect to achieve a very distinguished result.

Ball invitations properly include all the personal friends of the hostess, no matter what their age, and all her better-known social acquaintances—meaning everyone she would be likely to invite to a formal dinner. She does not usually invite a lady with whom she may work on a charity committee, even though

she may know her well, and like her. The question as to whether an outsider may be invited is not a matter of a hostess's own inclination so much as a question whether the "outsider" would be agreeable to all the "insiders" who are coming. If the co-worker is in everything a lady and a fitting ornament to society, the hostess might very possibly ask her.

If the ball to be given is for a *débutante*, all the *débutantes* whose mothers are on the "general visiting list" are asked as well as all young dancing men in these same families. On the other hand, the parents on whose standing the daughters and sons are asked are rarely invited. All the *débutante's* own friends are of course asked, but no members of their families are necessarily included.

WHEN A LIST IS BORROWED

A lady who has a *débutante* daughter, but who has not given any general parties for years—or ever—and whose daughter, having been away at boarding-school or abroad, has therefore very few acquaintances of her own, must necessarily in sending out invitations to a ball take the list of young girls and men from a friend or a member of her family. This of course could only be done by a hostess whose position is unquestioned, but having had no occasion to keep a young people's list, she has not the least idea who the young people of the moment are, and takes a short-cut as above. Otherwise she would send invitations to children of ten and spinsters of forty, trusting to their being of suitable age.

To take a family or intimate friend's list is also important to the unaccustomed hostess, because to leave out any of the younger set who "belong" in the groups which are included, is not the way to make a party a success. Those who don't find their friends go home, or stay and are bored, and the whole party sags in consequence.

In a small community it is especially cruel to leave out any of the young people whose friends are all invited, and a hostess can, of course, be as generous as she chooses in allowing young people to have invitations for friends. This does not mean that they are to go out into the by-ways and bring in all the boys and girls they happen to run across, but that their best friends are, if possible, included.

ASKING FOR AN INVITATION TO A BALL

It is always permissible to ask a hostess if you may "bring" a dancing man who is a stranger to her. It is rather difficult to ask for an invitation for an extra girl, and still more difficult to ask for older people, because the hostess has no ground on which she can refuse without being rude; she can't say there is no room, since no dance is really limited, and least of all a ball. Men who dance are always an asset, and the more the better; but a strange young girl hung around the neck of the hostess is about as welcome as a fog at a garden party. If the girl is to be brought and "looked after" by the person asking for the invitation—that is another matter, and the hostess cannot well object. Invitations for older people are never asked for unless they are rather distinguished strangers and unquestionably suitable. Nor are invitations ever asked for persons whom the hostess already knows, since if she had cared to invite them she would have done so. It is, however, not at all out of the way for an intimate friend to remind her of some one who, in receiving no invitation, has more than likely been overlooked. If the omission was intentional, nothing need be said; if it was an oversight, the hostess is very glad to be able to repair her forgetfulness.

INVITATIONS FOR STRANGERS

An invitation that has been asked for a stranger is sent direct and without comment. For instance, when the Greatlakes of Chicago came to New York for a few weeks, Mrs. Norman asked both Mrs. Worldly and Mrs. Gilding to send them invitations; one to a musicale and the other to a ball. The Greatlakes received these invitations without Mrs. Norman's card enclosed or any other word of explanation, as it was taken for granted that Mrs. Norman would tell the Greatlakes that it was through her that the invitations were sent. The Greatlakes said "Thank you very much for asking us" when they bade their hostess good night, and they also left their cards immediately on the Worldlys and Gildings after the parties—but it was also the duty of Mrs. Norman to thank both hostesses—verbally—for sending the invitations.

DECORATIONS

So far as good taste is concerned, the decorations for a ball cannot be too lavish or beautiful. To be sure, they should not be lavish if one's purse is limited; but if one's purse is really limited, one should not give a ball! A small dance or a dancing tea would be more suitable.

Ball decorations have on occasions been literally astounding, but as a rule no elaboration is undertaken other than greens in corners, and putting up sheaves of flowers or trailing vines wherever most effective.

In any event the hostess consults her florist, but if the decorations are to be very important, an architect or an artist is put in charge, with a florist as the subordinate.

THE BALL BEAUTIFUL

Certain sounds, perfumes, places, always bring associated pictures to mind: Restaurants, Paris! Distinguished audiences, London! The essence of charm in society, Rome! Beguiling and informal joyousness, San Francisco! Recklessness, Colorado Springs! The delightful afternoon visit, Washington! Hectic and splendid gaiety, New York! Beautiful balls, Boston!

There are three reasons (probably more) why the balls in Boston have what can be described only by the word "quality." The word "elegance," before it was misused out of existence, expressed it even better.

First: Best Society in Boston, having kept its social walls intact, granting admission only to those of birth and breeding, has therefore preserved a quality of unmistakable cultivation. There are undoubtedly other cities, especially in the South, which have also kept their walls up and their traditions intact—but Boston has been the wise virgin as well, and has kept her lamp filled.

Second: Boston hostesses of position have never failed to demand of those who would remain on their lists, strict obedience to the tenets of ceremonies and dignified behavior; nor ceased themselves to cultivate something of the "grand manner" that should be the birthright of every thoroughbred lady and gentleman.

Third: Boston's older ladies and gentlemen always dance at balls, and they neither rock around the floor, nor take their dancing violently. And the fact that older ladies of distinction dance with dignity, has an inevitable effect upon younger ones, so that at balls, at least, dancing has not degenerated into the gymnastics of mechanical toys, or the vulgarities of wriggling contortions.

The extreme reverse of a "smart" Boston ball is one—no matter where—which has a roomful of people who deport themselves abominably, who greet each other by waving their arms aloft, who dance like Apaches or jiggling music-box figures, and who scarcely suggest an assemblage of even decent—let alone well-bred—people.

SUPPER

A sit-down supper served continuously for two or three hours has gone out of fashion, leaving the sit-down supper at a set time as the most elaborate ball supper of to-day. But a buffet supper that begins at one and continues until three or later, and to which people go when they feel like it, is in highest fashion. A sit-down supper is always served in the restaurant, which is closed to the public at one o'clock; the entrance is then curtained or shut off from the rest of the hotel. The tables are decorated with flowers and the supper service opened for the ball guests. Guests sit where they please, either "making up a table," or a man and his partner finding a place wherever there are two vacant chairs. At a private ball guests do not pay for anything or sign supper checks, or tip the waiter, since the restaurant is for the time being the private dining-room of the host and hostess.

Suppers are no longer as elaborate as they used to be. Years ago few balls were given without terrapin, and a supper without champagne was unheard-of. In fact, champagne was the heaviest item of expenditure, always. Decorations might be very limited, but champagne was as essential as music! Cotillion favors were also an important item which no longer exists; and champagne has gone its way with nectar, to the land of fable, so that if you eliminate elaborate decorations, general ball-giving is not half the expense it used to be.

At small dances given by older or young married groups for themselves, champagne is as much of a necessity as ever it was,

and the host who has not much of a cellar *can't* be much of a "host."

FOR A SIT-DOWN SUPPER THAT IS CONTINUOUS

When the service of supper continues for several hours, it is necessary to select food that can be kept hot indefinitely without being spoiled. Birds or broiled chicken, which should be eaten the moment they are cooked, are therefore unsuitable. Dishes prepared in sauce keep best, such as lobster Newburg, sweetbreads and mushrooms, chicken à la King, or creamed oysters. Pâtés are satisfactory, as the shells can be heated in a moment and hot creamed chicken or oysters poured in. Of course all cold dishes and salads can stand in the pantry or on a buffet table all evening.

The menu for supper at a ball is entirely a matter of the hostess's selection, but whether it is served at separate tables and at a set time or continuously, the menu for a sit-down supper at a ball includes: .

1. Tomato bouillon or clear green turtle soup in cups.
2. Lobster or crab flakes à la Newburg—terrapiin almost never—or another hot dish of shell fish.
3. A hot dish, or boned squab or chicken and peas.
4. Salad with some sort of meat in aspic.
5. Individual ices, fancy cakes and peppermints.
6. Demi-tasse.

At present New York fashionables prefer buffet suppers to sit-down ones. They begin at one o'clock and continue until about three.

Moreover there is scarcely any deviation from the following menu:

Tomato bouillon.

Lobster à la Newburg or chicken à la King.

Scrambled eggs with deerfoot sausages.

Three or four varieties of salad, chicken, vegetable, and tomato surprise.

Several varieties of thin "party" sandwiches, *pâté de foie gras*, lettuce, pimento and cheese, ham paste, caviar and grated egg.

Two dishes at least of plain bread and butter. Finger rolls

are often filled either with plain butter or with *pâté de foie gras* as an alternate to the sandwiches made with sliced bread.

Ice-cream in a single mold, so that people can cut as large or small a helping as they want.

There are also several large cakes, such as chocolate or orange layer cakes, solid chocolate or mocha, or any other variety the hostess chooses.

There are also always plain peppermints, chocolate-covered peppermints, marrons glacés and caramels. (Peppermints are *not* called "mints.")

The setting of a buffet table is described on page 251.

Breakfast served at about five in the morning and consisting of scrambled eggs with sausages or bacon and breakfast coffee and rolls is a custom at both dances and balls.

There is always an enormous glass bowl of punch or orangeade—sometimes two or three bowls, each containing a different iced drink—in a room adjoining the ballroom. And in very cold climates it is the thoughtful custom of some hostesses to have a cup of hot chocolate or bouillon offered each departing guest. This is an especially welcome attention at a holiday party in the country to those who have a long drive home.

A DANCE

A dance is merely a ball on a smaller scale. Fewer people are asked to it and it has usually, but not necessarily, simpler decorations.

But the real difference is that invitations to balls always include older people—as many if not more than younger ones—whereas invitations to a dance for a *débutante*, for instance, include none but very young girls, young men; or, if the dance is given by a hostess for herself, it includes only her personal group of rather intimate friends.

A dance as well as a ball may be given in the banquet room or smaller ballroom of a hotel, or in the assembly, or ballroom of a club.

PREPARATIONS FOR BALL OR DANCE IN A PRIVATE HOUSE

For a ball there is always an awning and a red carpet down the front steps of the house. A chauffeur at the curb opens

the carriage doors. A policeman or detective is present to see that strangers do not walk uninvited into the house. If there is a great crush, there is a detective in the hall to investigate any one who does not have himself announced to the hostess. In fact, certain prominent hostesses find it convenient to have admission cards engraved and sent to all those who have accepted. A guest's own visiting card is never used as a card of admission anywhere.

All the necessary appurtenances, such as awning, red carpet, coat hanging racks, ballroom chairs, as well as crockery, glass, napkins, waiters and food, are supplied by hotels or caterers. Excepting in houses like the Gildings', where footmen's liveries are kept purposely, the caterer's men are never in footmen's liveries.

Unless a house has a ballroom, the room selected for dancing must have all the furniture moved out of it; and if there are adjoining rooms and the dancing room is not especially big, it adds considerably to the floor space to put no chairs around it. Those who dance seldom sit around a ballroom, anyway, and the more informal grouping of chairs in the hall or library is a better arrangement than the wainscot row or wall-flower exposition grounds. The floor, it goes without saying, must be smooth and waxed, and no one should attempt to give a dance whose house is not big enough.

ETIQUETTE IN THE BALLROOM

New York's invitations are for 10.30 or for 11 o'clock. Most people arrive at about eleven or after. The hostess, however, must be ready to receive on the stroke of the hour specified in her invitations, and the *débutante* or any one the ball may be given for must also be with her.

It is not customary to put the *débutante's* name on the formal "At Home" invitation, and it is even occasionally omitted on invitations that "request the pleasure of——," so that the only way acquaintances can know the ball is being given for the daughter is by seeing her standing beside her mother.

The hostess never leaves her post, wherever it is she is standing, until she goes to supper. If, as at the Ritz in New York, the ballroom opens on a foyer at the head of a stairway, the hostess always receives at this place. In a private house where

guests go up in an elevator to the dressing-rooms, and then walk down to the ballroom floor, the hostess receives at the foot of the stairway; if the approach to the ballroom is too small, she receives in the ballroom near the door of entrance.

THE HOSTESS AT A BALL

Guests arriving are announced, as at a dinner or afternoon tea, and after shaking hands with the hostess, they must pass on into the ballroom. It is not etiquette to linger beside the hostess for more than a moment, especially if later arrivals are being announced. A stranger ought never go to a ball alone, as the hostess is powerless to "look after" any particular guest; her duty being to stand in one precise place and receive. A man standing beside her offers no difficulties, but a woman alone, or a girl who clings like the shipwrecked to a raft, puts the hostess in a helplessly embarrassed position of having a stranger, whom she cares nothing about, apparently receiving with her. A stranger who is a friend of the hostess would be looked after by the host. But a stranger who is invited through another guest should be looked after by that other—or the invitation not asked for.

A gentleman who has received an invitation through a friend is usually accompanied by the friend who presents him. Otherwise when the butler announces him to the hostess, he bows, and says "Mrs. Norman asked you if I might come." And the hostess shakes hands and says "How do you do, I am very glad to see you." If other young men or any young girls are standing near, the hostess very likely introduces him. Otherwise, if he knows no one, he waits among the stags until his own particular sponsor appears.

After supper, her receiving duties being over, the hostess is free to dance if she cares to, or to talk with her friends. If something unusual happens she goes of course to assist, or correct, or repair, but otherwise the fashionable modern hostess pays little attention to the roomful of young people in her charge.

When her guests leave she does not go back to where she received, but stands wherever she happens to be, shakes hands and says "Good night." There is one occasion when it is better not to bid one's hostess good night, and that is, if one finds her party

dull and leaves almost immediately. In this case it is more polite to slip away so as to attract the least attention possible. But late in the evening it is inexcusably ill-mannered not to find her and say "Good night" and "Thank you."

The duty of seeing that guests are looked after, that shy youths are presented to partners, that shyer girls are not left on the far wall-flower outposts, that the dowagers are taken in to supper, and that elderly gentlemen are provided with good cigars in the smoking-room, falls to the "perfect host." The imperfect host simply lets it drop!

MASQUERADE VOUCHERS

Vouchers or tickets of admission like those sent with invitations to assembly or public balls should be enclosed in invitations to a masquerade; it would be too easy otherwise for thieves or other undesirables to gain admittance. If vouchers are not sent with the invitations, or better yet, mailed afterwards to all those who have accepted, it is necessary that the hostess receive her guests singly in a small private room and request each to unmask before her.

HOW TO WALK ACROSS A BALLROOM

If you analyze the precepts laid down by etiquette you will find that for each there is a perfectly good reason. Years ago a lady never walked across a ballroom floor without the support of a gentleman's arm, which was much easier than walking alone across a very slippery surface in high-heeled slippers. When the late Ward McAllister classified New York society as having four hundred people who were "at ease in a ballroom," he indicated that the ballroom was the test of the best manners. He also said at a dinner—after his book was published and the country had already made New York's "Four Hundred" a theme for cartoons and jests—that among the "four hundred who were at ease," not more than ten could gracefully cross a ballroom floor alone. If his ghost is haunting the ballrooms of our time, it is certain the number is still further reduced. The athletic young woman of to-day strides across the ballroom floor as though she were on the golf course; the happy-go-lucky one ambles—shoulders stooped, arms swinging, hips and head in

advance of chest; others trot, others shuffle, others make a rush for it. The young girl who could walk across a room with the consummate grace of Mrs. Oldname (who as a girl of eighteen was one of Mr. McAllister's ten) would have to be very assiduously sought for.

How does Mrs. Oldname walk? One might answer by describing how Pavlowa dances. Her body is perfectly balanced, she holds herself straight, and yet in nothing suggests a ramrod. She takes steps of medium length, and, like all people who move and dance well, walks from the hip, not the knee. On no account does she swing her arms, nor does she rest a hand on her hip! Nor, when walking, does she wave her hands about in gesticulation.

Some one asked her if she had ever been *taught* to cross a ballroom floor. As a matter of fact, she had. Her grandmother, who was a Toplofty, made all her grandchildren walk daily across a polished floor with sand-bags on their heads. And the old lady directed the drill herself. No shuffling of feet and no stamping, either; no waggling of hips, no swinging of arms, and not a shoulder stooped. Furthermore, they were taught to enter a room, to bow and to shake hands, and to sit for an indefinite period in self-effacing silence while their elders talked.

Older gentlemen still give their arms to older ladies in all "promenading" at a ball, since the customs of a lifetime are not broken by one short and modern generation. Those of to-day walk side by side, except when going to supper. At public balls, when there is a grand march, the lady always takes her partner's right arm.

DISTINCTION VANISHED WITH COTILLION

The glittering display of tinsel satin favors that used to be the featured and gayest decoration of every ballroom is gone; the cotillion leader, his hands full of "seat checks," his manners a cross between those of Lord Chesterfield and a traffic policeman, is gone; and much of the distinction that used to be characteristic of the ballroom is gone with the cotillion. There is no question that a cotillion was prettier to look at than a mob scene of dancers crowding each other for every few inches of progress.

The reason why cotillions were conducive to good manners was that people were on exhibition, where now they are unnoticed components of a general crowd. When only a sixth, at most, of those in the room danced while others had nothing to do but watch them, it was only natural that those "on exhibition" should dance as well as they possibly could, and since their walking across the room and asking others to dance by "offering a favor" was also watched, grace of deportment and correct manners were not likely to deteriorate, either.

The cotillion was detested and finally banned by the majority, who wanted to dance ceaselessly throughout the evening. But it was of particular advantage to the very young girl who did not know many men, as well as to what might be called the helpless type. Each young girl, if she had a partner, had a place where she belonged and where she sat throughout the evening. And since no couple could dance longer than the few moments allowed by the "figure," there was no chance of any one's being "stuck"; so that the average girl had a better chance of being asked to dance than now—when, without programmes, and without cotillions, there is nothing to relieve the permanency of a young man's attachment to an unknown young girl once he asks her to dance.

THE ORDEAL BY BALLROOM

Instead of being easier, it would seem that time makes it increasingly difficult for any but distinct successes to survive the ordeal by ballroom. Years ago a *débutante* was supposed to flutter into society in the shadow of mamma's protecting amplitude; to-day she is packed off by herself and with nothing to relieve her dependence upon whoever may come near her. To liken a charming young girl in the prettiest of frocks to a spider is not very courteous; and yet the rôle of spider is what she is forced by the exigencies of ballroom etiquette to play. She *must* catch a fly, meaning a trousered companion, so as not to be left in placarded disgrace; and having caught him she must hang on to him and not let go until another takes his place.

There should be drastic revision of ballroom customs. There is a desperate need of what in local dancing classes was called the "Dump," where without rudeness a man could leave a girl as soon as they had finished dancing.

There used to be the cotillion, which, while cruel, at least committed its acts of cruelty with merciful dispatch. When the cotillion began, the girl who had no partner—went home. She had to. Now, once she has acquired a companion, he is planted beside her until another takes his place. It is this fact and no other which is responsible for the dread that the average young girl feels in facing the ordeal of a ballroom, and for the discourteous unconcern shown by dancing men who under other conditions would be friendly.

The situation of a young girl, left cruelly alone, draws its own picture, but the reason for the callous and ill-mannered behavior of the average dancing man may perhaps need a word of explanation.

For instance, Jim Smartlington, when he was a senior at college, came down to the Toploftys' ball on purpose to see Mary Smith. Very early, before Mary arrived, he saw a Miss Blank, a girl he had met at a dinner in Providence, standing at the entrance of the room. Following a casual impulse of friendliness, he asked her to dance. She danced badly. No one "cut in" and they danced and danced, sat down and danced again. Mary arrived. Jim walked Miss Blank near the "stag" line and introduced several men, who bowed and slid out of sight with the dexterity of eels who recognize a hook. From half-past ten until supper at half-past one, Jim was "planted." He was then forced to tell her he had a partner for supper and left her at the door of the dressing-room. There was no other place to "leave her." He felt like a brute and a cad, though he had waited more than two hours before being able to speak to the girl he had come purposely to see.

There really is something to be said on the man's side; especially on that of one who has to get up early in the morning, and who, only intending to see one or two particular friends and then go home, is forced because of an impulse of courtesy not only to spend an endless and exhausting evening, but to be utterly unfit for his work next day.

One is equally sorry for the girl! But in the example above, her stupid handling of the situation not only spoiled one well-intentioned man's evening, but completely "finished" herself so far as her future chances for success were concerned. Not alone her partner, but every brother-stag who stood in the doorway, mentally placarded her "Keep off." It is suicidal for a girl

to make any man spend an entire evening with her. If at the end of two dances, there is no intimate friend she can signal to, or an older lady she can insist on being left with, she should go home; and if the same thing happens several times, she should not go to balls.

For the reasons given above, there is little that a hostess or host can do, unless a promise of "release" is held out, and that in itself is a deplorable situation; a humiliation that no young girl's name should be submitted to. And yet there it is! It is only necessary for a hostess to say "I want to introduce you to a charming——" And she is already speaking to the air.

Boston hostesses have long solved the problem of a young girl's success in a ballroom in a way beginning to be followed in New York, by having ushers.

USHERS

Each hostess chooses from among the best-known young men in society, who have perfect address and tact, a number to act as ushers. They are distinguished by white boutonnières, like those worn by ushers at a wedding, and they are deputy hosts. It is their duty to see that wall-flowers are not left decorating the seats in the ballroom, and it is also their duty to relieve a partner who has too long been planted beside the same "rosebud."

The ushers themselves have little chance to follow their own inclinations, and unless the "honor" of being chosen by a prominent hostess has some measure of compensation, the appointment—since it may not be refused—is a doubtful pleasure. An usher has the right to introduce any one to any one without knowing either principal personally, and without asking any one's permission. He may also ask a lady (if he has a moment to himself) to dance with him, whether he has ever met her or not, and he can also leave her promptly, because any "stag" called upon by an usher must dance. The usher in turn must release every "stag" he calls upon by substituting another; and the second by a third and so on. In order to make a ball "go," meaning to keep everyone dancing, the ushers have on occasions to spend the entire evening in relief work.

At a ball where there are ushers, a girl standing or sitting alone would at once be rescued by one of them, and a rotation

of partners presented to her. If she is "hopeless"—meaning neither pretty nor attractive nor a good dancer—even the ushers are in time forced to relieve her partners and take her to a dowager friend of the hostess, beside whom she will be obliged to sit until she learns that she must seek her popularity elsewhere than at balls.

On the other hand, on an occasion when none of her friends happen to be present, the greatest belle of the year can spend an equally distressing evening.

THE DANCE PROGRAM

The program or dance-card of public balls and college-class dances, probably still in vogue in certain communities, has some undeniable advantages. A girl can give as many dances as she chooses to whomever she chooses; and a man can be sure of having not only many but uninterrupted dances with the one he most wants to be with—provided "she" is willing. Why the dance-card is unheard of at private balls in New York is hard to determine, except that fashionable society does not care to take its pleasure on schedule! The gilded youth likes to dance when the impulse moves him; he also likes to be able to stay or leave when he pleases. In New York there are often two or three dances given on the same evening, and he likes to drift from one to the other just as he likes to drift from one partner to another, or not dance at all if he does not want to. A man who writes himself down for the tenth jazz must be eagerly appearing on the stroke of the first bar. Or if he does not engage his partners busily at the opening of the evening, he cannot dance at all—he may not want to, but he hates not being able to.

So again we come back to the present situation and the problem of the average young girl, whose right it is, because of her youth and sweetness, to be light-heartedly happy—and not to be terrified, wretched and neglected. The one and only solution seems to be for her to belong to a group.

THE FLOCK-SYSTEM OF THE WISE FLEDGLINGS

If a number of young girls and young men come together—better yet, if they go everywhere together, always sit in a flock,

always go to supper together, always dance with one another—they not only have a good time but they are sure to be popular with drifting odd men also. If a man knows that having asked a girl to dance, one of her group will inevitably “cut in,” he is eager to dance with her. Or if he can take her “to the others” when they have danced long enough, he is not only delighted to be with her for a while but to sit with her “and the others” off and on throughout that and every other evening, because since there are always “some of them together” he can leave them again the moment he chooses.

Certain groups of clever girls sit in precisely the same place in a ballroom, to the right of the door, or the left, or in a corner. One might almost say they form a little club; they dance as much as they like, but come back “home” between whiles. They all go to supper together, and whether individuals have partners or not is scarcely noticeable, nor even known by themselves.

No young girl, unless she is a marked favorite, should ever go to a ball alone. If her especial “flock” has not as yet been systematized, she must go to a dinner before every dance, so as to go, and stay, with a group. If she is not asked to dinner, her mother must give one for her; or she must have at least one dependable beau—or better, two—who will wait for her and look out for her.

MAID GOES WITH HER

A young girl who goes to a private ball without a chaperon takes a maid with her who either returns at a set time or sits in the dressing-room the entire evening, if the *débutante* thinks she may have need of her. Not only is it quite conventional to have a maid waiting, but nothing can add more to the panic of a partnerless girl than to feel she has not even a means of escape. As long as her maid is with her, she can at least call a taxi and go home.

WHAT MAKES A YOUNG GIRL A BALLROOM SUCCESS

Much of the above is so pessimistic one might suppose that a ballroom is always a chamber of torture and the young girl taken as an example above, a very drab and distorted caricature of what “a real young girl” should be and is. But remember,

the young girl who is a "belle of the ballroom" needs no advice on how to manage a happy situation; no thought spent on how to make a perfect time better. The ballroom is the most wonderful stage-setting there is for the girl who is a ballroom success. And for this, especial talents are needed, just as they are for art or sport or any other accomplishment.

The great ballroom success, first and foremost, dances well. Almost always she is lovely to look at. Beauty counts enormously at a ball. The girl who is beautiful and dances well is, of course, the ideal ballroom belle. But—this for encouragement—these qualities can in a measure at least be acquired. All things being more or less equal, the girl who dances best has the most partners. Let a daughter of Venus or the heiress of Midas dance badly, and she might better stay at home.

To dance divinely is an immortal gift, but to dance well can (except in obstinate cases, as the advertisements say) be taught. Let us suppose, therefore, that she dances well, that she has a certain degree of looks, that she is fairly intelligent. The next most important thing, after dancing well, is to be unafraid, and to look as though she were having a good time. Conversational cleverness is of no account in a ballroom; some of the greatest belles ever known have been as stupid as sheep, but they have had happy dispositions and charming and un-self-conscious manners. There is one thing every girl who would really be popular should learn, in fact, she must learn—self-unconsciousness! The best advice might be to follow somewhat the precepts of mental science and make herself believe that a good time exists in her own mind. If she can become possessed with the idea that she is having a good time and look as though she were, the psychological effect is astonishing.

"CUTTING IN"

When one of the "stags" standing in the doorway sees a girl dance past whom he wants to dance with, he darts forward, lays his hand on the shoulder of her partner, who relinquishes his place in favor of the newcomer, and a third in turn does the same to him. This seemingly far from polite maneuver is the only behavior known in smartest New York society.

At dances organized during the war in the canteens for soldiers and sailors on furlough, the men refused to "cut in" be-

cause they thought it was rude, and perhaps it might seem so had not custom made it acceptable. And, of course, if it is not the custom prevailing in this or that community, then the custom which does prevail should be followed instead.

When "cutting in," however, the following rules must be observed:

1. The partner who was first dancing with a girl must not cut back on the man who took her from him. He can cut in on a third man if he wants to, especially if he is "giving her a rush."

2. He must not continue to cut in on the same man when he dances with other partners.

For instance, Jim Norman is dancing with Pauline Towne. Basil Newling cuts in. Ollie Gilding cuts in on Newling. Newling must not go and cut in on Jim Norman, who is now dancing with Constance Style. Having cut in on Norman once, he if possible avoids cutting in on him again.

A man who continues to interrupt the same dancer with partner after partner is proving himself ill-bred as well as a pest.

THE REFUSAL TO DANCE

If a girl is sitting in another room, or on the stairs with a man alone, a second one should not interrupt, or ask her to dance. If she is sitting in a group, he can go up and ask her, "Don't you want to dance some of this?" She then either smiles and says, "Not just now—I am very tired," or if she likes him, she may add, "Come and sit with us!"

To refuse to dance with one man and then immediately dance with another is an open affront to the first one—excusable only if he was intoxicated or otherwise actually offensive so that the affront was both intentional and justifiable. But under ordinary circumstances, if she is "dancing," she must dance with every one who asks her; if she is "not dancing," she must not make exceptions.

An older lady can very properly refuse to dance and then perhaps dance briefly with her son or husband, without hurting her guest's proper pride; but having refused to dance with one gentleman, she must not change her mind and then dance with another.

A young girl who is dancing may not refuse to change partners when another "cuts in." This is the worst phase of the

“cutting in” custom; those who particularly want to dance together are often unable to take more than a dozen steps before being interrupted. Once in a while a girl will shake her head “No” to a “stag” who darts toward her. But that is considered rude. A few others have devised dancing with their eyes shut as a signal that they do not want to be “cut in on.” But this is neither customary nor even a generally known practise.

At a public ball or cabaret—or wherever “cutting in” is not practised, it is always the privilege of the girl to stop dancing; a man is supposed to dance on and on, until she—or the music—stops.

ASKING FOR A DANCE

When a man is introduced to a girl, he says “May I have some of this?” or “Would you care to dance?” She either replies “Certainly,” or “Yes, I’d like to very much,” or usually she says nothing but gets up, or turns to him and dances. At the end of the dance, whether it has lasted one minute or sixty, the man says “Thank you!” Sometimes he adds “That was wonderful!” If they have danced only a few steps, she says nothing when cut in on unless she says “Sorry” so low that the one cutting in does not hear. At the end of quite a long dance, when he says “Thank you” she also says “Thank you” (generally accented, “thank *you*”) or possibly “Thank you too.”

A girl never asks a man to dance, or to go to supper with her, though she may, if she is one of a “flock,” say “Come and sit at our table!” This however would not imply that in sitting at “their” table he is supposed to sit next to her.

In asking a girl to go to supper, a man should say “Will you go to supper with me?” Or “May I take you to supper?” He should never say, “Have you a partner?” as she is put in an awkward position in having to admit that she has none, and is “left rather flat” if he says nothing about having supper with him.

A BALL IS NOT A DANCING SCHOOL

Since a girl may not without rudeness refuse to dance with a man who “cuts in,” a man who does not know how to dance is inexcusably inconsiderate if he “cuts in” on good dancers and compels the girl to become instructress for his own pleasure with utter disregard of hers. If at home, or elsewhere, a girl

volunteers to "teach" him, that is another matter, but even so, the ballroom is no place to practise—unless he is very sure that his dancing is not so bad as to be an imposition on his teacher.

NOVELTIES AND INNOVATIONS

Formal occasions demand strict conventions. At an important wedding, at a dinner of ceremony, at a ball, "surprise" is an element that must be handled as carefully as T N T, or collapse of beauty will result. Those, therefore, who think it would be original and pleasing to spring surprises on their guests at a formal entertainment should save their ideas for a children's party, where surprises not only belong, but are delightedly appreciated. To be sure, one might perhaps consider that scenic effects or unusual diversions, such as one sees at a costume ball or a "period" dinner, belong under the head of "surprise." But such entertainments are strictly in accordance with the period or design. A Louis XVI ball might include little negro pages in brocade coats and breeches and jewel-trimmed turbans, with a professional ballet as a *divertissement*.

On the other hand, in the country especially, nothing can be more fun or more appropriate than a barn dance, or an impromptu play, or a calico masquerade, with properties and clothes made of any old thing and in a few hours—even in a few minutes.

Music need not be an orchestra, but it must be *good*, and the floor must be adequate and smooth. The supper is of secondary importance. As for manners, even though they may be "unrestrained," they can be meticulously perfect for all that! There is no more excuse for rude or careless or selfish behavior at a picnic than at a ball.

PUBLIC BALLS

A public ball is a ball given for a benefit or charity. A committee makes the arrangements and tickets are sold to the public, either by being put on sale at hotels or at the house of the secretary of the committee. A young girl of social position does not go to a public ball without a chaperon. To go alone in the company of one or more "escorts" would be an unheard-of breach of propriety.

SUPPER CLUBS AND CABARETS

In London, supper clubs are "clubs" in reality, but in America they are merely restaurants to which the public goes after the theatre.

People sit at small tables ranged around a small dancing floor space upon which a short vaudeville performance is given. Before and after the performance there is general dancing.

Those sitting at the same table dance only with each other, and there is no interchange of cordialities between the groups at different tables.

They come properly under the head of restaurants, for which details of behavior are to be found in Chapter III.

CHAPTER XVII

THE DÉBUTANTE

HOW A YOUNG GIRL IS PRESENTED TO SOCIETY

Any one of various entertainments may be given to present a young girl to society. The favorite and most elaborate of these, but possible only to parents of considerable wealth and wide social acquaintance, is a ball. Much less elaborate, but equal in size, and second in favor to-day, is an afternoon tea with dancing. Third, and gaining in popularity, is a small dance, which presents the débutante to the younger set and a few of her mother's intimate friends. Fourth, is a small tea without music. Fifth, the mere sending out of the mother's visiting card with the daughter's name engraved below her own, announces to the world that the daughter is eligible for invitations.

A BALL FOR A DÉBUTANTE

A ball for a débutante differs in nothing from all other balls excepting that the débutante "receives" standing beside the hostess, and furthest from the entrance, whether that happens to be on the latter's right or left. The guests as they enter approach the hostess first, who, as she shakes hands with each, turns to the débutante and says "Mrs. Worldly, my daughter." Or "Cynthia, I want to present you to Mrs. Worldly." ("Want to" is used on this occasion because "may I" is too formal for a mother to say to her child.) A friend would probably know the daughter; in any event the mother's introduction would be, "You remember Cynthia, don't you?" If many arrive together, she says merely "Cynthia" or "My daughter."

Each arriving guest always shakes hands with the débutante as well as with the hostess, and if there is a queue of people coming at the same time, there is no need of saying anything

beyond "How do you do?" and passing on as quickly as possible. If there are no others entering at the moment, each guest makes a few pleasant remarks, as for instance on how beautiful the débutante's bouquets are, or expresses confidence in her success and enjoyment of the winter. A friend of her mother might perhaps say "You look too lovely, Cynthia dear," or "Your dress is enchanting!"

Personal compliments, however, are proper only from intimate friends. No acquaintance, unless she is quite old, should ever make personal remarks. An old lady or gentleman might very forgivably say "You don't mind, my dear, if I tell you how sweet I think you look," or "What a pretty frock you have on." But it is bad taste for a stranger to say "What a handsome dress you have on!" and worst of all to add "Where did you get it?" The young girl's particular friends are, of course, apt to tell her that her dress is wonderful, or more likely, "simply divine."

It is customary in most cities to send a débutante a bouquet at her "coming out" party. They may be "bouquets" really, or baskets, or other decorative flowers, and are sent by relatives, friends of the family, her father's business associates, as well as by young men admirers. These "bouquets" are always banked near and, if possible, around the place where the débutante stands to receive. If she has great quantities, as sometimes happens in the South or on the Pacific Coast, they are necessarily placed about the room wherever they look most effective. The débutante usually holds one of the bouquets while receiving, but she should remember that her choice of this particular one among the many sent her is somewhat pointed to the giver, so that unless she is willing to acknowledge one particular beau as "best" it is wiser to carry one sent by her father, or brother, especially if either send her one of the tiny 1830 bouquets that have been for a year or two in fashion, and are no weight to hold.

These bouquets are about as big around as an ordinary saucer, and as flat on top as a saucer placed upside down. The flowers chosen are rosebuds or other compact flowers, massed tightly together, and then set in stiff white lace paper, manufactured for the purpose, the stems wrapped in satin ribbon, with streamers of ribbons. The colors and patterns in which these little bouquets may be made are unlimited.

THE DÉBUTANTE RECEIVES

At a ball, where the guests begin coming about half past ten, the débutante must stand beside the hostess and "receive" until at least twelve o'clock—later if guests continue to arrive.

At all coming-out parties, the débutante invites a few of her best girl friends to receive with her. Whether the party is in the afternoon or evening, these young girls wear evening dresses without hats and come early and stay late. Their being asked to "receive" is a form of expression merely, as they never stand in line, and other than wearing their prettiest clothes and thus adding to the picture, they have no "duties" beyond that of their own amusement.

AT SUPPER

On this one occasion the débutante goes to supper with a partner whom she herself chooses. Very likely he has spoken for the privilege. But whether he has or not, she always makes up her own table, which includes the young girls who are her most intimate friends, and their chosen supper partners. Her table is usually in the center of the dining-room, but there is no special decoration to distinguish it, except that it is often somewhat larger than the other tables surrounding it, and a footman or waiter is detailed to tell any who may attempt to take it, that it is "reserved." If the supper is a buffet one, the débutante's especial group sit together just the same. After supper the débutante has no duties and is free to enjoy herself.

The afternoon tea with dancing to introduce a débutante is described in the chapter on Teas and the very small dance needs little comment, since, except for size and elaboration, etiquette is precisely the same.

When the dance or tea is given in a private house the guests are received in the drawing-room, but which room they dance in depends upon which room is the larger. The furniture is of course moved out. If possible the smaller room should be used to receive in, the larger to dance in, and the supper-table or tea-table should be set in a third.

In a studio or other large single room, the guests may be

received near the door, dance in the center, and drink tea at one end.

HOW MANY GUESTS MAY ONE ASK?

A hostess should never try to pack her house beyond the limits of its capacity. This question of how many invitations may safely be sent out is one which each hostess must answer for herself, since beyond a few obvious generalities no one can very well advise her.

Taking a hostess of "average" social position, who is bringing out a daughter of "average" attractiveness and popularity, it would be safe to say that every débutante and young man asked to a party of any kind where there is dancing, will accept, but that not more than one-third or one-half of the older people asked will put in an appearance.

LAVISH PARTIES GIVING WAY TO SIMPLE ONES

A ball, by the way, is always a general entertainment, meaning that invitations are sent to everyone who can be called a "friend" of the host and hostess, as well as to all the younger people who are either friends of the débutante, or daughters and sons of acquaintances as well as friends of the hostess.

A dance differs from a ball in that its invitations are limited to the contemporaries of the débutante, or at most the youngest married set.

Invitations to a tea are even more general and should include a hostess's entire visiting list, irrespective of age or even personal acquaintance. The old-fashioned visiting list of the young hostess included the entire list of her mother, plus that of her mother-in-law, to which was added all the names acquired in her own social life. It can easily be seen that this list became a formidable volume by the time her daughter was old enough to "come out," and yet this entire list was supposed to be included in all "general" invitations!

In the present day, however, there is a growing tendency to eliminate these general or "impersonal" invitations. In smartest society, it is not even considered necessary that a "general" entertainment be given to introduce a daughter, and most of the dances are limited to débutantes and the youngest dancing men.

Any one who likes to sit on the bank and watch the tides of fashion rise and fall, cannot fail to notice that big and lavish entertainments are dwindling, and small and informal ones increasing. It is equally apparent, contrary to popular opinion, that extravagance of expenditure is growing less and less. It is years since any one has given such a ball, for instance, as the Venetian fête the Gildings gave to bring out their eldest daughter, when the entire first floor of the Fitz-Cherry was turned into a replica of Venice—canals, gondolas, and all. Or the Persian ball of the Vanstyles, where the whole house was hung, as a background for Oriental costumes, with copper-gold draperies, against which stood at intervals Maxfield Parrish cypress trees. Or the moonlight dance of the Worldlys, which was not a fancy-dress one, but for which the ball-room was turned into a garden scene, lighted by simulated moonlight. Such entertainments as these seem almost “out of key” with the attitude of to-day. For although fancy-dress and elaborate parties are occasionally given, they are rarely, if ever, given for *débutantes*.

THE DÉBUTANTE'S DRESS

At a ball, the *débutante* wears her very prettiest ball dress. Old-fashioned sentiment prefers that it be white, and it ought not to look over-elaborate, even though it is spangled with silver or crystal or pearls. It should suggest something light and airy and gay and, above all, young. For a young girl to whom white is unbecoming, a color is perfectly suitable as long as it is a pale shade. She should not wear strong colors such as red, or Yale blue, and on no account black, no matter how sophisticatedly *chic* she thinks she would look in it. On this one occasion she should also omit long earrings and “make-up,” and remember she is supposed to be eighteen. Her mother, of course, wears as handsome a ball dress as possible, and “all her jewels.”

At an afternoon tea the *débutante* wears a very simple evening dress, but an evening dress all the same. Her mother wears an afternoon dress, not an evening one. Both mother and daughter wear long gloves, and neither they, nor the young girls receiving, wear hats. Hats are always worn at a wedding reception because it follows a religious service.

IN CONFIDENCE TO A DÉBUTANTE

Let us pretend a worldly old godmother is speaking, and let us suppose that you are a young girl on the evening of your coming-out ball. You are excited, of course you are! It is your evening, and you are a sort of little princess! There is music, and there are lights, and there are flowers everywhere—a great ballroom massed with them, tables heaped with bouquets—all for you! You have on an especially beautiful dress—one that was selected from among many others, just because it seemed to you the prettiest. Even your mother and married sister who, “*en grande tenue*,” have always seemed to you dazzling figures, have for the moment become, for all their smartness and jewels, merely background; and you alone are the center of the picture. Up the wide staircase come throngs of fashionables—who mean “the world.” They are coming on purpose to bow to you! You can’t help feeling that the glittering dresses, the diadems, the ropes of pearls and chains of diamonds of the “dowagers,” the stiff white shirt-fronts and boutonnières and perfectly fitting coats of the older gentlemen, as well as the best clothes of all the younger people, were all put on for you.

You shake hands and smile sweetly to a number of older ladies and shake hands with an equal number of gentlemen, all very politely and properly. Then suddenly, half way up the stairs you see Betty and Anne and Fred and Ollie. Of course your attention is drawn to them. You are vaguely conscious that the butler is shouting some stupid name you never heard of—that you don’t care in the least about. Your mother’s voice is saying “Mrs. Zzzzzz——”

Impatiently you give your hand to some one—you haven’t the slightest idea who it is. So far as your interest is concerned, you might as well be brushing away annoying flies. Your smiles are directed to Betty and Anne. As they reach the top of the stairs you dart forward and enter into an excited conversation, deliberately overlooking a lady and gentleman who, without trying further to attract your attention, pass on. Later in the winter you will perhaps wonder why you alone among your friends are never asked to Great Estates. The lady and gentleman of whom you are so rudely unaware, hap-

pen to be Mr. and Mrs. Worldly, and you have entirely forgotten that you are a hostess, and furthermore that you have the whole evening, beginning at supper, when you can talk to these friends of yours! You can dance with Fred and Ollie and Jimmy all the rest of the evening; you can spend most of your time with them for the rest of your life if you and they choose. But when you are out in public, above all at a party of which you are the hostess, your duty in commonest civility is to overcome your impulses, and behave as a grown-up person—and a well-bred grown-up person at that!

It takes scarcely more than ten seconds to listen to the name that is said to you, to look directly and attentively at the one to whom the name belongs, to put out your hand firmly as you would to take hold of something you like (not something that you feel an aversion to), and with a smile say "How do you do, Mrs. Worldly?" who then passes on. It takes no longer to be cordial and attentive than to be distraught and casual and rude, yet the impression made in a few seconds of actual time may easily gain or lose a friend for life. When no other guests are arriving, you can chatter to your own friends as much as you like, but as you turn to greet another stranger, you must show pleasure, not annoyance, in giving him your attention.

A happy attitude to cultivate is to think in your own mind that new people are all packages in a grab-bag, and that you can never tell what any of them may prove to be until you know what is inside the outer wrappings of casual appearances. To be sure, the old woman of the fairy tale, who turns out to be a fairy in disguise, is not often met with in real life, but neither is her approximate counterpart an impossibility.

As those who have sent you flowers approach, you must thank them; you must also write later an additional note of thanks to older people. But to your family or your own intimate friends, the verbal thanks—if not too casually made—are sufficient.

A FEW DON'TS FOR DÉBUTANTES

Don't think that because you have a pretty face, you need neither brains nor manners. Don't think that you can be rude to any one and escape being disliked for it.

Whispering is always rude. Whispering and giggling at

the same time have no place in good society. Everything that shows lack of courtesy toward others is rude.

If you would be thought a person of refinement, don't nudge or pat or finger people. Don't hold hands or walk arm-about-waist in public. Never put your hand on a man, except in dancing and in taking his arm if he is usher at a wedding or your partner for dinner or supper. Don't allow any one to paw you. "Petting" is not a practise in Best Society—neither is sitting about in stockinged feet, or discussing details that belong behind a closed bathroom door. Don't hang on any one for support, and don't stand or walk with your chest held in, and your hips forward, in imitation of a reversed letter S.

Don't walk across a ballroom floor swinging your arms. Don't talk or laugh loud enough to attract attention, and on no account force yourself to laugh. Nothing is flatter than laughter that is lacking in mirth. If you only laugh because something is irresistibly funny, the chances are your laugh will be irresistible too. In the same way a smile should be spontaneous, because you *feel* happy, and pleasant; nothing has less allure than a mechanical grimace, as though you were trying to imitate a tooth-paste advertisement.

WHERE ARE THE "BELLES" OF YESTERDAY?

Until a comparatively short while ago, a young girl's social success was invariably measured by the number of her partners in a ballroom.

But to-day, although ballroom popularity is still important as a test by which a young girl's success is measured, it is by no means the beginning and end that it used to be.

As repeated several times in this book, the day of the belle is past; beaux belong to the past too. To-day is the day of woman's equality with man, and if in proving her equality she has come down from a pedestal, her pedestal was perhaps a theatrical "property" at best and not to be compared for solid satisfaction with the level ground of the entirely real position she now occupies.

There was a time when "wall-flowers" went to balls night after night where they either sat beside a chaperon or spent the evening in the dressing-room in tears. To-day a young girl who finds she is not a ballroom success avoids ballrooms

and seeks her success elsewhere. She does not sit in a corner and hope against hope that her "luck will turn" and that Prince Charming will surely some evening discover her. She sizes up the situation exactly as a boy might size up his own chances to "make" the crew or the football team.

TO-DAY'S SPECIALISTS IN SUCCESS

The girl of to-day soon discovers, if she does not know it already, that to be a ballroom belle it is necessary first of all to dance really well. A girl may be as beautiful as a young Diana or as fascinating as Circe, but if she is heavy or steps on her first partner's toes, never again will he ask her to dance. And the news spreads in an instant.

The girl of to-day therefore knows she must learn to dance well, which is difficult, since dancers are born, not made; or she must go to balls for supper only, or not go to balls at all, *unless*—she plays a really good game of bridge! In which case, her chances for popularity at the bridge tables, which are at all balls to-day, are quite as good as though she were a young Pavlowa in the ballroom. Or perhaps she skates, or hunts, or plays a really good game of tennis or golf, each one of which opens a vista leading to popularity, and the possibilities for a "good time," which was after all the mainspring of old-fashioned ballroom success.

And since the day of femininity that is purely ornamental and utterly useless is gone by, it is the girl who does things well who finds life full of interests and of friends and of happiness. The old idea also has passed that measures a girl's popular success by the number of trousered figures around her. It is quality, not quantity, that counts; and the girl who surrounds herself with indiscriminate and possibly "cheap" youths does not excite the envy but the derision of beholders. To the highest type of young girl to-day it makes very little difference whether, in the inevitable "group" in which she is perpetually to be found, there are more men than girls or the opposite.

This does not mean that human nature has changed—scarcely! There always are and doubtless always will be any number of women to whom admiration and flirtation are the very breath of their nostrils, who love to parade a beau just

as they love to parade a new dress. But the tendencies of the time do not encourage the flirtatious attitude. It is not considered a triumph to have many love affairs, but rather an evidence of lack of discrimination and taste.

FRANKNESS OF TO-DAY

A young man playing tennis with a young girl a generation ago would have been forced patiently to toss her gentle balls and keep his boredom to himself, or he would have held her chin in his hand, while he himself stood shivering for hours in three feet of water, and tried his best to disguise his opinion as to the hopelessness of her ever learning to swim.

To-day he would frankly tell her she had better play tennis for a year or two with a "marker" or struggle at swimming by herself, and any sensible girl would take that advice!

FOR WHAT SHE REALLY IS

Much as one hears continually on the subject of sex-appeal, the young girl who is "the success of to-day" depends far more upon her actual talents and disposition than in the day when sex-appeal was an ever menacing fact instead of a commonplace phrase. It is not even so necessary to do something well as to refrain from doing things badly. If she is not good at sports, or games, or dancing, then she must find out what she *is* good at and do that! If she is good for nothing but to look in the glass and put rouge on her lips and powder her nose and pat her hair, life is going to be a pretty dreary affair. In other days beauty was worshiped for itself alone, and it has votaries of sorts to-day. But the best type of modern youth does not care for beauty, as his father did; in fact, he doesn't care a bit for it, if it has nothing to "go with it," any more than he cares for butter with no bread to spread it on. Beauty *and* wit, *and* heart, *and* other qualifications or attributes is another matter altogether.

A gift of more value than beauty is charm, which in a measure is another word for sympathy, or the power to put yourself in the place of others; to be interested in whatever interests them, so as to be pleasing to them, if possible, but not to occupy your thoughts in futilely wondering what they think about you.

Would you know the secret of popularity?

It is unconsciousness of self, enthusiastic interest in almost anything that turns up, and inward generosity of thought and impulse outwardly expressed in good manners.

Nothing will so surely make you have a good time as giving the impression that you are having a good time; not by making a forced display of make-believe mirth, however, but by being actually and unself-consciously happy.

CHAPTER XVIII

THE VANISHING CHAPERON AND OTHER NEW CONVENTIONS

In no detail of etiquette has the modern generation effected so marked a change as in its increasing freedom from the perpetual presence of a chaperon. Of course there are chaperons and chaperons! But it must be said that the very word has a repellent school-teacherish sound. One pictures instinctively a humorless tyrant whose "correct" manner plainly reveals her true purpose, which is to take the joy out of life. That she can be—and often is—a perfectly human and sympathetic person, whose unselfish desire is merely to smooth the path of one who is the darling of her heart, in nothing alters the feeling of gloom or rebellion that settles upon the spirit of youth at the mention of the very word "chaperon."

FREEDOM OF THE CHAPERONED

As a matter of fact the only young girl who is really "free," so free that she need give conventionality very little thought, is she whose chaperoned position—which may equally mean a solid family background—gives her a strong and protective defense. A young girl who is unprotected either by family background or other actual chaperon is in the position precisely of an unarmed traveler walking alone among wolves—his only defense is in not attracting their notice.

To be sure the time has long passed when the presence of an elderly lady was indispensable to every gathering of young people. The walls of her parents' house are in themselves protection enough for all ordinary occasions, and in public, a young married woman, a bride perhaps scarcely out of her teens, is a perfectly suitable chaperon, especially if her hus-

band is present. A very young married woman gadding about without her husband is not a proper chaperon.

THE BEST CHAPERON HERSELF

Ethically the only chaperon is the young girl's own sense of dignity and pride. The girl who has the right attributes of character needs no chaperon—ever. If she is wanting in them, not even Argus could watch over her! But apart from ethics, there are the conventions to think of, and the conventions of propriety demand that on certain occasions a young woman must be protected by a chaperon, because otherwise she will be misjudged.

THE RESIDENT CHAPERON

In the world of society no young girl may live alone. She must therefore have a resident chaperon who protects her reputation until she is married or old enough to protect it herself. This is not until she has reached the age of perhaps thirty years, and even then she must behave with such irreproachable circumspection that Mrs. Grundy is given no chance to set tongues wagging.

It goes without saying that a chaperon is always a lady, but she need not be an old lady! She can perfectly well be reasonably young, and a spinster. Very often the chaperon "keeps the house," but she is never called a "housekeeper." Nor is she a "secretary" though she probably draws the checks and audits the bills.

It is by no means unusual for mothers who are either very gay or otherwise busy, and cannot give most of their time to their grown and growing daughters, to put them in charge of a resident chaperon. Often their governess—if she is a woman of the world—gives up her autocracy of the school-room and becomes social guardian instead.

THE DUTIES OF A CHAPERON

It is unnecessary to say that a chaperon has no right to be inquisitive or interfering unless for a very good reason. If an objectionable person—meaning one who cannot be con-

sidered a gentleman—is inclined to show the young girl attentions, it is of course the chaperon's duty to discourage the acquaintance, if she can. And for just such a contingency as this it is of vital importance that confidence exist between the chaperon and her charge. No young girl is likely to be influenced by opinions that she has not learned to believe in.

WHEN INVITATIONS ARE SENT OUT BY A CHAPERON

Usually if a young girl is an orphan, living with a chaperon, a ball or formal party would be given in the name of an aunt or other near relative. If her father is alive, the invitations go out in his name of course, and he receives with her. But if it should happen that she has no near family at all, or if her chaperon is her social sponsor, the chaperon's name can be put on invitations. For example:

Miss Abigail Titherington

Miss Rosalie Gray

will be at home

on Saturday the fifth of December

from four until six o'clock

The Fitz-Cherry

Rosalie has no very near relatives and Miss Titherington has brought her up.

In sending out the invitations for a dinner—a young girl would not be giving a formal dinner—Rosalie telephones her friends: "Will you dine with me, or us, next Monday?" or, "On the sixteenth?" If she says "with me" it is quite likely that Miss Titherington will not be present.

Until very lately it was not considered proper for a young girl ever to be alone as hostess, but in recent years it has become customary for a girl to give any sort of an "in her own home" party without the necessity of a chaperon.

A certain few fixed rules of propriety do, however, remain. It is still considered an unforgivable breach of decorum to

allow a young girl to sit up late at night with a young man—or a number of them—after her elders have gone to bed. On returning home from a party, she must not invite or allow a man to “come in for a while.” Even her fiancé must bid her good night at the door if the hour is late, and some one ought always to sit up, or get up, to let her in. No young girl ought to let herself in with a latch-key, if it can be avoided.

In old-fashioned days no lady had a latch-key. And it is still fitting and proper for a servant to open the door for her, though the carrying of a latch-key is no longer a social taboo. Other conventions that are still unbreakable decree that: A young girl should not, even with her fiancé, lunch in a road-house without a chaperon. She may not go on a long-distance motor trip and stop over-night in a hotel, nor should she go on any other journey that can last longer than the day. To go out with him in a small sail-boat sounds harmless enough, but might result in a questionable situation if they are becalmed, or if they are left helpless in a sudden fog. The Maine coast, for example, is particularly subject to fogs that often shut down without warning, and no one going out on the water can tell whether he will be able to get back within a reasonable time or not. A man and a girl went out from Bar Harbor and did not get back until next day. Everyone knew the fog had come in as thick as pea-soup and that it was impossible to get home; but to the end of time the girl’s reputation suffered for the experience.

A FEW PRECEPTS OF CONVENTION

In going to tea in a college man’s room, it would not be out of the way for two or three properly behaved young girls to go together. But in a bachelor’s apartment the chaperon should be a lady of fairly mature years or the sister or sister-in-law of the bachelor. It is also important that two guests arrive together, since to be seen going alone into a bachelor’s quarters would expose any young woman to criticism.

There are many places which are unsuitable for very young girls to go into, whether they are chaperoned or not. No well brought up young girl is allowed to go to a late supper club or cabaret, or any other very late and unrestricted public resort, until she is married, or has been “out” for at least a year.

CONVENTIONS THAT CHANGE WITH LOCALITY

In New York, for instance, a lady, not young, who is staying at a hotel, may have a man dine with her. Any married woman, if her husband does not object, may dine alone in her own home with any man she pleases.

A young girl may perfectly well have a boy she knows well take dinner with her in her parents' house on an evening when they are dining out. She may also, with their consent, go with him to the movies—especially in the country—and stop at a confectioner's for an ice-cream or soda. But she certainly may not go to the theater and to a supper club with a man alone afterwards and hope that Mrs. Grundy will leave a shred of her reputation.

Yet a girl in her teens may motor around the country alone with a man, or sit with him on the rocks by the sea or on a log in the woods, or run all over the country in a motor car.

Young married women are beginning to lunch with men they know well in some of the New York restaurants, but not in others. In many cities it would be scandalous for a young married woman to lunch with a man not her husband, but quite all right for a young girl. Everywhere it is thought proper for a boy and girl to go to a club or even hotel restaurant in the afternoon to dance and take tea.

As said above, the interpretation of what is proper shifts according to locality, or perhaps it is merely that New York is coming into line with the less strict rulings of "points South." In Baltimore, for instance, it was proper even in Victorian days for a young girl to go to the theater alone with a man, and to have him see her home from a ball was not only permitted but absolutely correct.

"MRS. GRUNDY"

Of course everyone has his own portrait of Mrs. Grundy, and some idea of the personality she shows to him; but has any one ever tried to ferret out that disagreeable old woman's own position; to find out where she lives and why she has nothing to do but meddle in affairs which do not concern her? Is she a lady? One would imagine she is not. One would

also imagine that she lives in a solid, well-repaired, square brownstone house with a cupola used as a conning tower and equipped with periscope and telescope and wireless. Furthermore, her house is situated on a bleak hill so that nothing impedes her view and that of her two pets, a magpie and a jackal. And the business in life of all three of them is to track down and destroy the good name of every woman who comes within range, especially if she is young and pretty—and unchaperoned!

The pretty young woman living alone must literally follow Cinderella's habits. To be out of the house late at night or sitting up, except to study, are imprudences she cannot allow herself. If she is a widow her conduct must be above criticism, but if she is young and pretty and divorced, she must literally live the life of a Puritan spinster of Salem. The magpie never leaves her window-sill, and the jackal sits on the doormat, and the news of her every going out and coming in, of everyone whom she receives, when they come, how long they stay and at what hour they go, is spread broadcast. No unprotected woman can do the least thing that is unconventional without having Mrs. Grundy shouting to everyone the worst possible things about her.

THE BACHELOR HOST AND THE CHAPERON

Barring the one fact that a chaperon must be on hand before young or "single" women guests arrive, and that she may not leave until after those whom she has chaperoned have left, there is no difference whatsoever in an entertainment given at the house of a bachelor and one given by a hostess. A bachelor can give dinners or theater parties or yachting parties or house parties or any parties that a hostess can give.

It is unnecessary to say no lady may dine alone in a gentleman's rooms, or house; nor may she dine with a number of gentlemen—unless one of them is her husband, in which case she is scarcely "alone." But it is perfectly correct for two or more ladies to dine at a gentleman's rooms, especially if the husband of one is present.

A bachelor entertaining in bachelor's quarters, meaning that he has only a man servant, must be much more punctilious, and must arrange to have the chaperon bring any young woman

guests with her, since no young girl should be seen entering a bachelor's quarters alone. If he has a large establishment, including women servants, and if furthermore he is a man whose own reputation is unblemished, the chaperon may be met at his house. But since it is more prudent for young women to arrive under her care, why run the unnecessary risk of meeting Mrs. Grundy's jackal on the doorstep?

At the house of a bachelor such as described above, the chaperon could be a husbandless young married woman, or in other words, the most careless chaperon possible, without ever giving Mrs. Grundy's magpie cause for ruffling a feather. But no young woman could dine or have tea, no matter how well chaperoned, in the "rooms" of a man of morally bad reputation without running a very unpleasant risk of censure.

A BACHELOR'S HOUSE PARTIES

Bachelors frequently have house parties at their country places. Any young married woman whose husband is with her is a proper chaperon, unless the host's mother or sister may be staying—or living—in his house.

There is always something unusually alluring about a bachelor's entertaining. Especially his house parties. Where do all the bachelors get those nice and so very respectable elderly maid servants? They can't all have been their nurses! And a bachelor's house has a something about it that is very comfortable but entirely different from a woman's house, though it would be difficult to define wherein the difference lies.

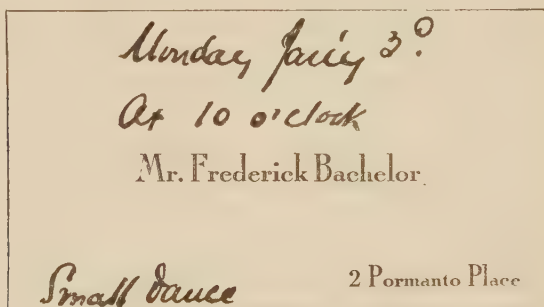
A possible reason why bachelors seem to make such good hosts is that only those who have a talent for it make the attempt. There is never any obligation on a man's part to invite ladies to stay with him, whereas it is part of every woman's duty, at least occasionally, to be a hostess, whether she has talent, or even inclination, for the position or not.

A man can return the courtesies of hostesses to him by occasionally sending flowers, or books, or candy, and by showing them polite attention when he meets them out.

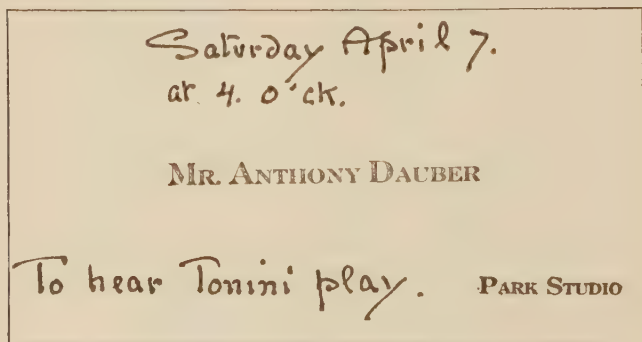
But if he lives in a house of his own, especially in a country community, he is under the same obligations as any other householder to return the hospitality shown by his neighbors to him.

INVITATIONS

The bachelor's invitations are the same as those sent out by a hostess. There is absolutely no difference. His butler or waitress telephones "Will Mr. and Mrs. Norman dine with Mr. Bachelor on Wednesday?" Or he writes a note or uses the engraved dinner card. In giving an informal dance it is quite correct, according to New York fashion, for him to write on his visiting card:



Or an artist sends his card with his studio address:



No invitation of a gentleman mentions that there will be a chaperon, because that is taken for granted.

A very young girl never goes alone even to an unmarried doctor's house, or to a clergyman's house, unless unavoidably.

A lady having her portrait painted always takes a woman

friend, or her maid, who sits in the studio, or at least within sight or hearing.

THE BACHELOR GIRL

The bachelor girl is usually a worker. She is generally either earning her living or studying to acquire the means of earning her living. And the fact that her life is of necessity concerned with things more serious than social amusement puts her in a somewhat less assailable position. She can on occasion—in fact, she must, or else perpetually stay home alone—go out alone with any unmarried man she knows well, if the theater she goes to, or the restaurant she dines at, be of conventional character.

But a girl impelled by ambition to succeed in the arts or in a profession is not apt to bring censure upon herself, even though the gossip of Mrs. Grundy still influences a world which seldom takes the trouble to sift appearance from fact.

A GIRL DINES IN A RESTAURANT WITH A MAN

When a girl lunches or dines in a restaurant with a man she usually takes the seat facing the door, and she is supposed to sit opposite—at a small narrow table—or on his right at a round or square one. But this rule is not important and they sit where they choose.

Sometimes the man orders without consulting her, but usually the man, the girl and the waiter hold a three-sided conversation, something like this:

Man: "What would you like? Fruit cocktail? Oysters?"

Waiter: "Our shrimps are particularly fine."

Man to Girl: "Would you like shrimps?"

Girl: "Yes, very much," or else, "I'd rather have oysters."

Man to waiter: "Bring one shrimp, one oysters."

Man to girl: "Soup?"

Girl: "No, I'd like just one dish, chicken—or something like that, and a dessert."

Or when asked what she would like, she says in the beginning what she wants. Or she says nothing except "very nice" to whatever he suggests. One point: Unless she knows the man is very well off, or the restaurant is a *table d'hôte* one, the girl ought to show some consideration for her companion's purse.

He in politeness probably suggests much more than a reasonable order, and many a girl has lost a beau by thus blandly letting him spend a week's salary on the first and only meal he ever invites her to have with him.

AT THE THEATER

The rule as to who goes first down the aisle of a theater is not important. If the aisle is wide, they go together. Otherwise the correct way is for the man to go first until he gives the tickets to the usher, after which the girl follows the usher, and the man follows the girl.

CHOCOLATES OR FLOWERS?

Shall a man taking his best girl to a matinee take her chocolates to eat or flowers to wear? Flowers proclaim a beau, while candy suggests merely a taste for sweets. Two or three gardenias, a bunch of violets or an orchid always delight. But would Mary like chocolates better? The answer is not according to etiquette, but according to Mary!

HOW FAR MAY A GIRL RUN AFTER A MAN?

Cat-like, she may do a little stalking! But "run"? Not a step. The freedom of to-day allows her to go to meet him half way, but the girl who runs, runs after a man who runs faster!

To be sure, she can invite him to any sort of party, so long as it is not just a sit-at-home party of two. She can say even to one who has been lately introduced to her: "Come and see me some time! I'm almost always at home after five." Or, whenever she is likely to be at home.

She may also say to one she knows at all well: "I'll answer, if you write to me." She may also buy tickets, but not often, for an entertainment and telephone him: "I have two tickets for the game (or, the theater), would you like to go with me?"

It isn't so much *what* she does, as the way she does it. A girl who is apparently impersonal, who is "cat-like" in disguising her intent, may pursue quite actually and with success,

where one who bounds in pursuit, like a puppy who has slipped his collar, has lost the prize at the start.

All of which is mere common sense.

PETTING

Petting is quite outside the subject of etiquette—so far outside that it has no more place in distinguished society than any other actions that are cheap, promiscuous, or vulgar.

GROUPS ON THE STREET

School girls, factory girls or any other young women, who troop into the street together, should avoid walking abreast in interlocked giggling and chattering groups, which prevent other pedestrians from getting by, attract the attention of others, and invite the flirtation of any man who may stroll into view.

Lazy lounging boys and silly giggling girls are just like the humpty-dumpty eggs balanced on the wall. They'll fall at a touch and then ——? If you *must* stand and talk on the sidewalk, at least leave a little room for people to pass, and don't shout or "rough-house" or giggle. The place to "rough-house" is a gymnasium. If you *must* shout, do it at a baseball game. And if you feel like giggling, say your multiplication table or take a course of impulse control! But whatever you do—don't!

Genuine laughter is the most delicious, the most contagious sound in the world, but forced giggling is as annoying as a fog-horn or a flapping shutter.

CHAPTER XIX

ENGAGEMENTS

COURTSHIP

So long as Romance exists and Lochinvar remains young manhood's ideal, love at first sight and marriage in a week are within the boundaries of possibility. But usually (and certainly more wisely) a young man is for some time attentive to a young woman before dreaming of marriage. Thus not only have her parents plenty of time to find out what manner of man he is, and either accept or take means to prevent a serious situation, but the modern young woman herself is not likely to be "carried away" by the personality of anyone whose character and temperament she does not pretty thoroughly understand and weigh.

In nothing does the present time more greatly differ from the close of the last century, than in the unreserved frankness of young women and men towards each other. Those who speak of the domination of sex in this day are either too young to remember, or else have not stopped to consider, that mystery played a far greater and more dangerous rôle when sex, like a woman's ankle, was carefully hidden from view, and therefore far more alluring than to-day when both are equally commonplace.

In cities twenty-five years ago, a young girl had beaux who came to see her one at a time; they in formal clothes and manners, she in her "company best" to "receive" them, sat stiffly in the "front parlor" and made politely formal conversation. Invariably they addressed each other as Miss Smith and Mr. Jones, and they "talked off the top" with about the same lack of reservation as the ambassador of one country may be supposed to talk to him of another. A young man was said to be "devoted" to this young girl or that, but as a matter of fact

each was acting a rôle, he of an admirer and she of a siren, and each was actually an utter stranger to the other.

FRIENDSHIP AND GROUP SYSTEM

To-day no trace of stilted artificiality remains. The tête-à-tête of a quarter of a century ago has given place to the continual presence of a group. A flock of young girls and a flock of young men form a little group of their own—everywhere they are together. In the country they visit the same houses or they live in the same neighborhood, they play golf in foursomes, and tennis in mixed doubles. In winter at balls they sit at the same table for supper, they have little dances at their own homes, where scarcely any but themselves are invited; they play bridge, they have tea together, but whatever they do, they stay in the pack. In more than one way this group habit is excellent; young women and men are friends in a degree of natural and entirely platonic intimacy undreamed of in their parents' youth. Having the habit therefore of knowing her men friends well, a young girl is not going to imagine a stranger, no matter how perfect he may appear to be, anything but an ordinary human man after all. And in finding out his bad points as well as his good, she is aided and abetted, encouraged or held in check, by the members of the group to which she belongs.

Suppose, for instance, that a stranger becomes attentive to Mary; immediately her friends fix their attention upon him, watching him. Twenty-five years ago the young men would have looked upon him with jealousy, and the young women would have sought to annex him. To-day their attitude is: "Is he good enough for Mary?" And, eagle-eyed, protective of Mary, they watch him. If they think he is all right he becomes a member of the group. It may develop that Mary and he care nothing for each other, and he may fall in love with another member, or he may drift out of the group again or he may stay in it and Mary herself marry out of it. But if he is not liked, her friends will not be bashful about telling Mary exactly what they think, and they will find means usually—unless their prejudice is without foundation—to break up the budding "friendship" far better than any older person could do. If she is really in love with him and determined

to marry in spite of their frankly given opinion, she at least makes her decision with her eyes open.

There are also occasions when a young woman is persuaded by her parents into making a "suitable marriage"; there are occasions when a young woman persists in making a marriage in opposition to her parents; but usually a young man either belongs in or joins her particular circle of intimate friends, and one day, it may be to their own surprise, though seldom to that of their intimates, they find that each is the only one in the world for the other, and they become engaged.

FIRST DUTY OF THE ACCEPTED SUITOR

If a young man and his parents are very great friends it is more than likely that he will already have told them of the seriousness of his intentions. Very possibly he has asked his father's financial assistance, or at least discussed ways and means, but as soon as he and she have definitely made up their minds that they want to marry each other, it is the immediate duty of the man to go to the girl's father or her guardian, and ask his consent. If her father refuses, the engagement cannot exist. The man must then try, through work or other proof of stability and seriousness, to win the father's approval. Failing in that, the young woman is faced with dismissing him or marrying in opposition to her parents. There are, of course, unreasonable and obdurate parents, but it is needless to point out that a young woman assumes a very great risk who takes her future into her own hands and elopes. But even so, there is no excuse for the most unfilial act of all—deception. The honorable young woman who has made up her mind to marry in spite of her parents' disapproval, announces to them, if she can, that on such and such a day her wedding will take place. If this is impossible, she at least refuses to give her word that she will not marry. The height of dishonor is to "give her word" and then break it.

THE APPROVED ENGAGEMENT

Usually, however, when the young man enters the study or office of her father, the latter has a perfectly good idea of what he has come to say and, having allowed his attentions,

is probably willing to accept his daughter's choice; and the former, after announcing that the daughter has accepted him, goes into details as to his financial standing and prospects. If the finances are not sufficiently stable, the father may tell him to wait for a certain length of time before considering himself engaged, or if they are satisfactory to him, he makes no objection to an immediate announcement. In either case, the man probably hurries to tell the young woman what her father has said, and if he has been very frequently at the house, very likely they both tell her mother and her immediate family, or, more likely still, she has told her mother first of all.

HIS PARENTS CALL ON HERS

As soon as the young woman's father accepts the engagement, etiquette demands that the parents of the bridegroom-elect call within twenty-four hours upon the parents of the bride-to-be. If illness or absence prevents one of them, the other must go alone. If the young man is an orphan, his uncle, aunt or other nearest relative should go in the parents' place. Not even deep mourning can excuse the failure to observe this formality.

THE ENGAGEMENT RING

It is doubtful if he who carries a solitaire ring in a little square box, and who produces it from his pocket upon the instant that she says "Yes," exists outside of the moving pictures! As a matter of fact, the accepted suitor usually consults his betrothed's taste—which of course may be gratified or greatly modified, according to the length of his purse—or he may, without consulting her, buy what ring he chooses. A solitaire diamond is the conventional emblem of "the singleness and durability of the one love in his life," and the stone is supposed to be "pure and flawless" as the bride herself, and their future together—or sentiments equally beautiful. There is also sentiment for a sapphire's "depth of true blue." Pearls are supposed to mean tears; emeralds, jealousy; opals, the essence of bad luck; but the ruby stands for warmth and ardor: all of which it is needless to say is purest unfounded superstition.

In the present day, precious stones having soared far out of reach of all but the really rich, fashion rather prefers a large semi-precious one to a microscopic diamond. "Fashion," however, is merely momentary and local, and the great majority will probably always consider a diamond the only ring to have.

It is not obligatory, or even customary, for the girl to give the man an engagement present, but there is no impropriety in her doing so if she wants to, and any of the following articles would be suitable: A pair of cuff links, or waist-coat buttons, or a watch chain, or a key chain, or a cigarette case. Probably because the giving of an engagement ring is his particular province, she very rarely gives him a ring or, in fact, any present at all.

The engagement ring is worn for the first time "in public" the day of the announcement.

Birth stones for either girls or men are:

January	Garnet
February	Amethyst
March	Bloodstone or Aquamarine
April	Diamond
May	Emerald
June	Pearl, Moonstone or Agate
July	Ruby
August	Sardonyx or Peridot
September	Sapphire
October	Opal or Tourmaline
November	Topaz
December	Turquoise or Lapis Lazuli

BEFORE ANNOUNCEMENT

Usually a few days before the formal announcement—and still earlier for letters written abroad or to distant states—both young people write to their aunts, uncles, and cousins, and to their most intimate friends, of their engagement, asking them not to tell any one until the determined date.

As soon as they receive the news, all the relatives of the groom-elect must call on the bride. She is not "welcomed by the family" until their cards, left upon her in person, assure her so. She must, of course, return all of these visits, and as soon as possible.

If his people are in the habit of entertaining, they should very soon ask her with her fiancé to lunch or to dinner, or after the engagement is publicly announced, give a dinner or tea or dance in her honor. If, on the other hand, they are very quiet people, their calling upon her is sufficient in itself to show their welcome.

In case of a recent death in either immediate family, the engagement cannot be celebrated, but it can be quietly announced by telling families and intimate friends. It is entirely dignified for a private wedding to take place at the bedside of a very ill parent, or soon after a deep bereavement. In that case there is, of course, no publicity, and the service is read in the presence of the immediate families only. In the latter case the marriage can take place in church with a few pews screened off (see page 315), and the families alone invited to the small reception afterwards.

The announcement should be made by the parents of the bride-elect. This is done intimately by note, and publicly through the newspapers, and verbally to friends individually or collectively. Engraved announcements are unknown in fashionable society. The correct procedure is as follows:

On the evening before the day of the announcement, the bride's mother either sends a note, or has some one call the various daily papers by telephone, and says: "I am speaking for Mrs. John Huntington Smith. Mr. and Mrs. Smith are announcing the engagement of their daughter, Mary, to Mr. James Smartlington, son of Mr. and Mrs. Arthur Brown Smartlington, of 2000 Arcade Avenue."

If either the Huntington Smiths or the Arthur Smartlingtons are socially prominent, reporters will be sent to get further information. Photographs and details, such as entertainments to be given, or plans for the wedding, will probably be asked for. The prejudices of old-fashioned people against giving personal news to papers is rapidly being overcome and not even the most conservative any longer object to a dignified statement of facts, such as Mrs. Smith's telephone message.

It is now considered entirely good form to give photographs to magazines and newspapers, but one should never send them unless specially requested.

When a party is given for the purpose of announcement, the news is told by the girl herself or her mother, as the guests

arrive and find the fiancé standing beside them. Or perhaps if the "party" is a dinner, it is told by the father, who, at about the salad course or dessert, proposes the health of his daughter and future son-in-law.

HOW A HEALTH IS PROPOSED

After directing that all glasses at the table be filled, the host rises, lifts his own glass and says: "I propose we drink to the health of Mary and the young man she has decided to add permanently to our family, James Smartlington."

Or:

"A standing toast: To my Mary and to her—Jim!"

Or:

"I want you to drink the happiness of a young pair whose future welfare is close to the hearts of all of us: Mary (holding up his glass and looking at her) and Jim!" (holding it up again and looking at him). Everyone except Mary and Jim rises and drinks a swallow or two (of whatever the champagne substitute may be). Everyone then congratulates the young couple, and Jim is called upon for a "speech!"

Generally rather "fussed," Jim rises and says something like: "I—er—we—thank you all very much indeed for all your good wishes," and sits down. Or if he is an earnest rather than a shy youth, perhaps he continues: "I don't have to tell you how lucky *I* am, the thing for me to do is to prove, if I can, that Mary has not made the mistake of her life in choosing me, and I hope that it won't be very long before we see you all at our own table with Mary at the head of it and I, where I belong, at the foot."

Or:

"I can't make a speech and you know it. But I certainly am lucky and I know it."

WHEN NO SPEECH IS MADE

The prevailing custom in New York and other big cities is for the party to be given on the afternoon or evening of the

day of announcement. The engagement in this case is never proclaimed to the guests as an assembled audience. The news is "out" and everyone is supposed to have heard it. Those who have not, cannot long remain ignorant, as the groom-elect is either receiving with his fiancée or brought forward by her father and presented to everyone he does not know. Everybody congratulates him and offers the bride-to-be good wishes for her happiness. A dinner or other entertainment given to announce an engagement is by no means necessary, and the news of the average engagement travels by word of mouth.

PARTIES FOR THE ENGAGED COUPLE

If the families and friends of the young couple are at all in the habit of entertaining, the announcement of an engagement is the signal always for a shower of invitations.

The parents of the groom-elect are sure to give a dance, or a "party" of one kind or another, "to meet" their daughter-to-be. If the engagement is a short one, their life becomes a veritable dashing from this house to that, and every meal they eat seems to be one given for them by some one. It is not unusual for a bride-elect to receive a few engagement presents sent either by her very intimate friends or by members of her fiancé's family as special messages of welcome to her—and as such are very charming. But any general fashion that necessitates giving engagement as well as wedding presents may well be looked upon with alarm by those who have only moderately filled pocketbooks!

ENGAGED COUPLE IN PUBLIC

There is said to be still preserved somewhere in Massachusetts a whispering reed through the long hollow length of which lovers were wont to whisper messages of tenderness to each other while separated by a room's length and the inevitable chaperonage of the fiancée's entire family.

From those days to these is a far cry, but even in this era of liberty and naturalness of impulse, running the gauntlet of people's attention and criticism is no small test of the good taste and sense of a young couple.

The hall-mark of so-called "vulgar people" is unrestricted

display of uncontrolled emotions. No one should ever be made to feel like withdrawing in embarrassment from the over-exposed privacy of others. The shrew who publicly berates her husband is no worse than the engaged pair who snuggle in public.

Everyone supposes that lovers kiss each other, but people of good taste wince at being forced to play audience at love scenes which should be private. Furthermore, such cuddling gives little evidence of the deeper caring—no matter how ardent the demonstration may be.

Great love is seldom flaunted in public, though it very often shows itself in pride—that is a little obvious, perhaps. There is a quality of protectiveness in a man's expression as it falls on his betrothed, as though she were so lovely a breath might break her; and in the eyes of the girl whose love is really deep, there is always evidence of that most beautiful look of championship, as though she thought: "No one else can possibly know how wonderful he is!"

This underlying tenderness, this pride which is at the base of the attitude of each, only glints beneath the surface of perfect comradeship. Their frank approval of whatever the other may do or say is very charming; and even more so is their obvious friendliness toward all people, their air of wishing the whole world to be beautiful for everybody because it is so beautiful to them. That is love—as it should be! And its evidence is a very sure sign-post pointing to future happiness.

ETIQUETTE OF ENGAGED PEOPLE

It is unnecessary to say that an engaged man shows no attention whatever to other women. It should be plain to everyone, even though he need not behave like a moon-calf, that "one" is alone in his thoughts.

Often it so happens that engaged people are very little together, because he is away at work, or for other reasons. Rather than sit home alone, she may continue to go out in society, which is quite all right, but she must avoid being with any one man more than another and she should remain visibly within the general circle of her group. It always gives gossip a chance to see an engaged girl sitting out dances with any particular man, and slander is never far away if any evidence

of ardor creeps into their regard, even if it be merely "manner," and actually mean nothing at all.

IN THE BACKWATERS OF LONG ENGAGEMENTS

Unless the engaged couple are both so young, or by temperament so irresponsible, that their parents think it best for them to wait until time is given a chance to prove the stability of their affection, no one can honestly advocate a long-delayed marriage.

Where there is no money, it is necessary to wait for better finances. But the old argument that a long engagement was wise in that the young couple were given opportunity to know each other better, has little sense to-day when all young people know each other thoroughly well.

A long engagement is trying to everyone—the man, the girl, both families, and all friends. It is an unnatural state, like that of waiting at the station for a train, and in a measure it is time wasted. The minds of the two most concerned are centered upon each other; to them life seems to consist in saying the inevitable good-by.

Her family think her absent-minded, distraught, aloof and generally useless. His family never see him. Their friends are bored to death with them—not that they are really less devoted or loyal, but her men friends withdraw, naturally refraining from "breaking in." He has no time between business and going to see her to stop at his club or wherever friends of his may be. Her girl friends do see her in the daytime, but gradually they meet less and less because their interests and hers no longer focus in common. Gradually the stream of the social world goes rushing on, leaving the two who are absorbed in each other to drift forgotten in a backwater. He works harder, perhaps, than ever, and she perhaps occupies herself in making things for her trousseau or embroidering linen for her house, or otherwise preparing for the more contented days which seem so long in coming.

Once they are married, they no longer belong in a backwater, but find themselves again sailing in midstream. It may be on a slow-moving current, it may be on a swift,—but their barge sails in common with all other craft on the river of life.

SHOULD A LONG ENGAGEMENT BE ANNOUNCED?

Whether to announce an engagement that must be of long duration is not a matter of etiquette but of personal preference. On the general principle that frankness is always better than secretiveness, the situation is usually cleared by announcing it. On the other hand, as illustrated above, the certain knowledge of two persons' absorption in each other always creates a marooned situation. When it is only supposed, but not known, that a man and girl particularly like each other, their segregation is not nearly so marked.

MEETING OF KINSFOLK

At some time before the wedding, it is customary for the two families to meet each other. That is, the parents of the groom dine or lunch at the house of the parents of the bride to meet the aunts, uncles and cousins. And then the parents of the bride are asked with the same purpose to the house of the groom-elect.

It is not necessary that any intimacy ensue, but it is considered fitting and proper that all the members of the families which are to be allied should be given an opportunity to know one another—at least by sight.

THE ENGAGED COUPLE AND THE CHAPERON

The question of a chaperon differs with locality. But it is perhaps sufficient to say that if a man is thought worthy to be accepted by a father as his daughter's husband, he should also be considered worthy of trust no matter where he finds himself alone with her. They must of course take a chaperon if they motor to road-houses for meals—and it goes without saying that they cannot go on a journey alone that can possibly last overnight.

Yet there might be an exception in such a case, as when a business girl and a man, both working in a distant city, return home to be married. They may surely travel on the same train if their berths are not adjoining, and every passenger is a chaperoning witness to this fact.

GIFTS WHICH MAY AND THOSE WHICH MAY NOT BE ACCEPTED

The fiancée of a young man who is "saving in order to marry," would be lacking in taste as well as good sense were she to encourage or allow him extravagantly to send her many flowers and other charming, but wasteful, presents.

But on the other hand, if the bridegroom-elect has plenty of means, she may not only accept flowers but anything he chooses to select, except wearing apparel or a motor car or a house and furniture—anything that can be classified as "maintenance."

It is perfectly suitable for her to drive his car, or ride his horse, and she may select furniture for their house, which he may buy or have built. But, if she would keep her self-respect, the car must not become hers nor must she live in the house or use its furniture until she is given his name. He may give her all the jewels he can afford, he may give her a fur scarf, but not a fur coat. The scarf is an ornament, the coat is wearing apparel. If she is very poor, she may have to be married in cheese-cloth, or even in the dress she wears usually, but her wedding dress and the clothes she wears away, must not be supplied by the groom or his family.

There may, of course, be some rare exceptions. If his mother, for instance, has some very wonderful family lace, or has kept her own out-of-the-usual wedding dress and, having no daughter herself, would like to have her son's wife wear her lace or dress, it is proper for the bride to consent, if she chooses. But it would be starting life on a false basis, and putting herself in a category with women of another class, to be clothed by any man, whether he is soon to be her husband or not.

If the engagement should be so unfortunate as to be broken off, the engagement ring and all other gifts of value must be returned to the giver.

CHAPTER XX

FIRST PREPARATIONS FOR A WEDDING

To begin with, before deciding the date of the wedding the bride's mother must find out definitely on which day the clergyman who is to perform the ceremony is disengaged, and make sure the church is bespoken for no other service. If it is to be an important wedding, she must also see that the time available for the church is also convenient to the caterer.

Sundays and Fridays and days in Lent are not chosen for weddings in Catholic and very "high" Episcopal churches. In other churches Sunday weddings, if not forbidden, are rarely encouraged. But the superstition that Friday and the month of May are unlucky is too stupid to discuss. Having settled upon a day and hour, the next step is to decide on the number of guests that can be provided for, which is determined by the size of the church and the house, and the type of reception intended.

THE INVITATIONS

The bride-elect and her mother then go to the stationer and decide details, such as size and texture of paper and style of engraving, for the invitations. The order is given at least a month in advance for the engraving of all the necessary plates, and for a moderate number of invitations or announcements, which may be increased later when the lists are completed and the definite number known.

HER MOTHER CONSULTS HIS MOTHER

The bride's mother then consults with the groom, or more likely, with his mother, as to how the house-list is to be divided between them. If the families have long been friends, and it is decided that two hundred may be included at the breakfast, Mrs. Smith and Mrs. Smartlington each make a list of

one hundred and fifty, or more, according to the names likely to be duplicated. But if their friends are in different circles each would have to limit her list to one hundred.

If the groom's people live in another place, invitations to the house may be sent liberally, as the proportion of guests who will take a long trip seldom exceeds that of the immediate family and such intimate friends as might be asked to the smallest of receptions.

Invitations to a big church wedding are always sent to the entire visiting list, and often to the business acquaintances of both families, no matter how large the combined number may be, or whether they can by any chance be present or not. Even people in deep mourning are included as well as those who live thousands of miles away, as the invitations not merely proffer hospitality but are messengers carrying the news of the marriage.

After a house wedding, or a private ceremony where invitations were limited to relatives and personal friends of the young couple, general announcements are sent out to the entire visiting list.

HOW THE WEDDING LIST IS COMPILED

Those who keep their visiting list in order have comparatively little work. But those who are not in the habit of entertaining on a general scale, and yet have a large unassorted visiting list, cannot begin making it soon enough.

In the cities where a Social Register or other Visiting Book is published, people of social prominence find it easiest to read it through, marking "XX" in front of the names to be asked to the house, and "X" in front of those to be asked to the church only, or to have announcements sent them. Other names which do not appear in the printed list may be written as "thought of" at the top or bottom of pages. In country places and smaller cities, or where a published list is not available or of sufficient use, the best assistant is the telephone book.

List-making should be done over as long a period and for as short sessions as possible, in order that each name as it is read may bring to memory any other that is similar. Long reading at a time robs the repetition of names of all sense, so that nothing is easier than to pass over the name of a friend without noticing it.

A word of warning: To leave out old friends because they are neither rich nor fashionable and to include comparative strangers because they are of great social importance, not alone shows a want of loyalty and proper feeling, but is to invite the contempt of those very ones whom such snobbery seeks to propitiate.

Four lists, therefore, are combined in sending out wedding invitations; the bride and the groom make one each of their own friends, to which is added the visiting list of the bride's family (made out by her mother, or other near relative) and the visiting list of the groom's family made out by his mother, or a relative. Each name is clearly marked, of course, whether for "house," "church," invitation, or for "announcement."

At a typical wedding, friends are asked to the house as well as to the church, and acquaintances to the church only. If the wedding is to be in the house, or otherwise very small, so that none but families and intimate friends are invited, announcements are sent to all uninvited acquaintances.

It must be remembered that an announcement is not an especial compliment—beyond the fact of acknowledging acquaintanceship. It does not take the place of an invitation. On the contrary, to receive one is proof that one was not invited to the wedding.

When four lists are completed, it is the duty of some one to arrange them into a single one by whatever method seems most expedient. When lists are very long, the compiling is usually done by a professional secretary, who also addresses the envelopes, encloses the proper number of cards, and seals, stamps and posts the invitations. The address of a professional secretary can always be furnished by the stationer. Where lists do not run into inordinate length, the envelopes are addressed and the invitations sent out by the bride herself and some of her friends who volunteer to help her.

THE MOST ELABORATE WEDDING POSSIBLE

This is the great wedding of the daughter of very rich and prominent people in a big city, or, more probably, a high-noon wedding out of town. The details would in either case be the same, except that the "country setting" makes necessary the additional provision of a special train which takes the guests to

the station where they are met by dozens of motors and driven to the church. Later they are driven to the house, and later again, to the returning special train.

Otherwise, whether in the city or the country, the church is decorated with masses of flowers in some such elaborateness as standards, or arches, or sprays tied to the pew ends, or hanging garlands in the church itself, as well as the floral embellishment of the chancel. The service is conducted by a bishop or another distinguished clergyman, with assistant clergymen, and accompanied by a full choral service, possibly with the addition of a celebrated opera soloist. The clothes of the bride and her maids are chosen with painstaking attention to perfection, and with seeming disregard of cost.

Later, at the house, there is not only a floral bower under which the bridal couple receive, but every room has been turned into a veritable woodland or garden, so massed are the plants and flowers. An orchestra—or two, so that the playing may be without intermission—is hidden behind palms in the hall or wherever is most convenient. A huge canopied platform is built on the lawn or added to the veranda (or built out over the yard of a city house), and is decorated to look like an enclosed formal garden. It is packed with small tables, each seating four, six, or eight, as the occasion may require.

THE AVERAGE FASHIONABLE WEDDING

The more usual fashionable wedding is merely a modification of the one outlined above. The chancel of the church is decorated exactly the same, but except in summer, when garden flowers are to be had in profusion, there is very little attempted in the body of the church other than sprays of flowers at the ends of the ten to twenty reserved pews, or possibly only at the ends of the first two pews and the two that mark the beginning of the ribboned section. There is often a choral service and a distinguished officiating clergyman. The costumes of bride and bridesmaids are usually the same in effect, though they may be less lavish in detail.

The real difference begins at the breakfast, where probably a hundred guests are invited, or two hundred at most, instead of from five hundred to a thousand, and except for the canopied background against which the bride and groom receive, there is

very little floral decoration of the house. If a tent is built, it is left as it is—a tent—with perhaps some standard trees at intervals to give it a decorated appearance. The tables, even that of the bride, their garniture, the service, and the food are precisely the same, the difference being in the smaller number of guests provided for.

A SMALL WEDDING

A small wedding is merely a further modification of the two preceding ones. Let us suppose it is a house wedding in a moderate-sized house.

A prayer bench has been placed at the end of the drawing-room or living-room. Back of it is a screen or bower of palms or other greens. One decoration thus serves for chancel and background at the reception. A number of small tables in the dining-room may seat perhaps twenty or even fifty guests, besides the bride's table placed in another room. If the bride has no attendants, she and the groom choose a few best friends to sit at the table with them.

Or, at a smaller wedding, the clergyman reads the service at the house of the bride in the presence of the immediate families, and a small handful of guests, who all sit down afterwards at one table for a wedding breakfast.

Or—and this is far more in fashion—one may have a greater number of guests and a stand-up collation.

THE WEDDING OF A CINDERELLA

When the bride's family are not particularly well off, it is not only inadvisable to attempt expenditure beyond what they can afford, but they would lay themselves open to greater criticism through inappropriate lavishness, than through moderate arrangement—which need not by any means lack charm, or even perfection.

Some years ago there was an extremely fashionable wedding which will be remembered always by every witness in spite of, or maybe because of, its utter lack of costliness.

It was in June in the country. The invitations were by word of mouth to neighbors and personal notes to the groom's relatives at a distance. The village church was decorated by the

bride and her friends with dogwood, than which nothing is more bridelike or beautiful. The shabbiness of her father's house was smothered with flowers and branches cut in a neighboring wood. Her dress, made by herself, was of tarlatan covered with a layer or two of tulle, and her veil was of tulle fastened with a spray, as was her girdle, of natural bridal wreath and laurel leaves. Her bouquet was of trailing bridal wreath and white lilacs. She was very young, and divinely beautiful, and fresh and sweet. The tulle for her dress and veil and her thin silk stockings and white satin slippers represented the entire outlay of any importance for her costume, since the china silk foundation beneath the tarlatan had served her many times. A little sister in smock of pink sateen, with a wreath and tight bouquet of pink laurel clusters, toddled after her and held her bouquet—after first laying her own on the floor!

The breakfast was as simple as the dresses of the bride and bridesmaid. A home-made wedding cake, "professionally" iced and big enough for everyone to take home a slice in waxed paper piled near for the purpose, and a white wine cup, were the most pretentious offerings. Otherwise there were sandwiches, hot biscuits, cocoa, coffee, scrambled eggs and bacon, ice-cream and cookies, and the "music" was a victrola, loaned for the occasion. The bride's "going away" dress was of brown Holland linen and her hat a plain little affair as simple as her dress; again her only expenditure was on shoes, stockings and gloves. Later, she had all the clothes that money could buy, but in none of them was she ever more lovely than in her cloud-like wedding dress of tarlatan and tulle, and the plain little frock in which she drove away. Nor are any of the big parties that she gives to-day more enjoyable, though perfect in their way, than her wedding on a June day, a number of years ago.

THE SMALLEST POSSIBLE WEDDING

A wedding may of course be simpler, much, than this Cinderella one.

If it is to be in church and only the two or three first pews are to be occupied, the effect of emptiness may be entirely overcome by making a hedge of small trees or branches across the pews that form the boundary. The altar, chancel and first few pews would be brilliantly lighted, and the pews behind the

screen of greens left dark, thus making the church as small as need be. If there is no side door a narrow opening would have to be left in the aisle to admit the guests, but the bridal party would enter from the vestry instead of going down the long aisle. Or, if there are choir stalls, they may be used as pews and the church screened to include only the chancel.

This arrangement gives to the smallest possible wedding all the solemn beauty of church surroundings, including organ music.

If a small house wedding is preferred, it may take place in a single room or on a veranda. A few branches, such as live-oak or maple, make a quite perfect background for the ceremony, and for the bride and groom to receive against, afterwards. Or, without any decoration at all, the wedding picture is made by the uniformity of the groom and best man, the white flowers in their buttonholes, the colorful clothes and flowers of the maid of honor or bridesmaids, and above all by the bride's white dress and veil! Without a bridal dress and veil, there is, of course, no wedding picture.

If musicians are not available, there are beautiful phonograph records of organ music for the ceremony, and marvelous new reproducing instruments which many agents are willing to lease for such occasions.

Even at the smallest wedding possible, the clergyman would enter, followed by the bridegroom; the bride would then enter with her father, or alone, and the wedding service would be read.

The collation might consist of nothing but a punch, or ginger ale or fruit juice cup, wedding cake and a few sandwiches spread upon a card table, covered with a tea cloth.

At a house wedding, or at a wedding anywhere necessitating the receiving of congratulations without a recessional, the bride must always be kissed first by her husband, and then by her father and mother, and then by her family and family-in-law. When the marriage takes place in a church and there is to be no reception afterwards, the bridal pair must not remain at the altar but go into the vestry or out into the porch to receive the good wishes of the few asked to the ceremony. At a wedding of any size the bride and groom *never* receive congratulations in the church, but go at once to wherever the breakfast or reception is to be held.

THE EVENING WEDDING

In New York's Best Society the evening wedding is absolutely unknown. But all through the South and generally throughout the West altogether smart weddings are celebrated at nine o'clock in the evening. There is a reason for the evening wedding in the South because of the heat of the day and the coolness of the evening, which lends itself better to festivities and to dancing, which has always been a wedding supper feature.

The details are precisely the same as those of morning or afternoon. In fashionable Southern circles the bride and bridesmaids wear dresses that are perhaps more elaborate and "evening" in model, and the bridegroom as well as all men present wear full evening clothes and the women dress as though going to a ball. If the wedding takes place in an Episcopal church, the women must wear wraps and an ornament or light scarf of some sort around their shoulders and over their hair, in compliance with the regulations forbidding the uncovering of women's heads and shoulders in consecrated places of worship.

In simpler communities the guests wear exactly what they would wear to evening service in church—a good dress and hat by the women, and dark daytime suits of clothes by the men.

THE EARLY MORNING WEDDING

Among Catholics, an eight o'clock morning wedding is not unusual, and its details are precisely the same as for later hours. But for others, who are perhaps boarding an early morning train or ship, and who would especially like the informality to which such an hour lends itself, a wedding may be carried out as follows:

The bride could wear organdie—let us hope the eight o'clock wedding is in summer—or she could wear very simple white *crêpe de Chine*, or a plainly made *charmeuse*. She would wear a veil, of course, but of tulle instead of lace, and falling very little below the hem of her dress. She might carry a bouquet but probably does not wear gloves.

Her attendants might wear the simplest sort of morning dresses with garden hats; the groom and his best man, sack suits or flannels. And the breakfast—really breakfast—might

consist of scrambled eggs and bacon and toast and coffee—and griddle cakes!

In fact, a small early morning wedding where everyone is dressed in morning clothes, and where the breakfast suggests the first meal of the day—could be perfectly adorable!

A MARRIAGE AT THE PARSONAGE

Marriages are often performed in the clergyman's study or in another room at the parsonage. But such a ceremony is merely a marriage and not a wedding.

On such an occasion the clergyman should be notified ahead of time and of the hour set. The bride and bridegroom go together and are met at the parsonage by the members of their families and the two or three friends invited. When all are assembled the bridegroom tells the clergyman they are ready. The clergyman takes his place. The bride and bridegroom stand before him and the service is read. Afterwards those present congratulate them, and that is all. Of course they may all go to the house of the bride or of a witness, or to a restaurant, and have lunch, or tea, or dinner, together. At such a marriage the bride rarely wears a white wedding dress and veil, but it is entirely proper for her to do so if she chooses—especially if they are going to the home of a friend for a wedding dinner afterwards. If the marriage is performed by a magistrate, however, a wedding dress is entirely out of keeping.

BREACH OF ETIQUETTE FOR BRIDEGROOM TO GIVE WEDDING

No matter whether a wedding is to be large or tiny, there is a supposedly fixed rule that the reception must be either at the house of the bride's parents, or grandparents, or other relative of hers, or else in assembly rooms rented by her family. Etiquette has always decreed that the groom's family may give a ball, or as many entertainments of whatever description they choose, for the young couple after they are married; but the wedding breakfast as well as the trousseau of the bride must be furnished by her own side of the house!

There might be circumstances, however, when it would be cavilling not to break this rule. If, for instance, the bride were

without family, she might perfectly well be married in the church or the rectory, and go afterwards to the house of the bridegroom's parents for breakfast, or for a reception.

WEDDING PRESENTS

And now let us return to the details of the wedding of our particular bride.

The invitations are mailed about three weeks before the wedding. As soon as they are out all those who receive invitations to the house are supposed to send presents to the bride at her own house from the store where they are bought. The price mark is taken off and the donor's card enclosed. The sooner the gifts are sent the better, because it gives the bride leisure to enjoy them and to write her thanks.

Each gift should be entered at once in the gift book. There are many published for the purpose, but any ruled blank book about eight to ten inches square will answer the purpose. The usual model spreads across the double page, as follows:

<i>Present received</i>	<i>Article</i>	<i>Sent by</i>	<i>Sender's Address</i>	<i>Where Bought</i>	<i>Thanks written</i>
May 20	Silver Dish	Mr. and Mrs. White	1 Elmore Place	Sterling Co.	May 20
May 21	12 Plates	Mr. and Mrs. Green	2 North Street	Crystal's	May 21

All gifts as they arrive should be put in a certain room, or part of a room, and never moved away until the description is carefully entered. It will be found a great help to put down the addresses of donors as well as their names so that the bride may not have to waste an unnecessary moment of the overcrowded time which must be spent at her desk.

THE BRIDE'S THANKS

The bride who is happy in receiving a great number of presents must spend a corresponding length of time writing her notes of thanks. These notes must always be written by her personally. Telephoning won't do at all, nor will a verbal "Thank you so much" as she meets people here and there. She must write a separate letter for each present—by no means a small undertaking! A bride, whose presents, because of her family's great prominence, ran almost to a thousand, never went to bed a single night before her wedding until a note of thanks was checked against every present received that day. To those who

offered to help her through her overwhelming task, she, who is supposed to be very spoiled, answered: "If people are kind enough to go out and buy a present for me, I think the least I can do is to thank them." That her effort was appreciated was evident by everyone's commenting on her prompt and charming notes.

Notes of thanks can be very short, but they should be written with as little delay as possible. When a present is sent by a married couple, the bride writes to the wife and thanks both: "Thank you for the lovely present you and Mr. Jones sent me."

Engraved cards announcing the receipt of a gift by a bride who "will write a letter of thanks at her leisure," is such an offense against good manners as well as an absurd waste of double effort, that it would be omitted without comment had not Sylvia Newrich, a bride, been unthinkingly persuaded to order them. Her experience was a losing one, since many would-be-givers who were told of this blundering rudeness to those who had already given, quite naturally withdrew their gift intentions.

ARRANGING THE PRESENTS

Not so much in an effort to parade her possessions as to do justice to the kindness of the many people who have sent them, a bride should show her appreciation of their gifts by placing each one in the position of greatest advantage. Naturally, all people's tastes are not equally pleasing to the taste of the bride—nor are all pocketbooks equally filled. Very valuable presents are better put in close contrast with others of like quality—or others entirely different in character. Colors should be carefully grouped. Two presents, both lovely in themselves, can be made completely destructive to each other if the colors are allowed to clash.

Usually china is put on one table, silver on another, glass on another, laces and linens on another. But pieces that jar together must be placed as far apart as possible and perhaps even moved to other surroundings. A crudely designed piece of silverware should not be left among beautiful examples, but be put among china ornaments, or other articles that do not reveal its lack of fineness by too direct comparison. For the same reason imitation lace should not be put next to real, nor stoneware next to Chinese porcelain. To group duplicates is

another unfortunate arrangement. Eighteen pairs of pepper pots or fourteen sauce-boats in a row might as well be labeled: "Look at this stupidity! What can she do with all of us?" They are sure to make the givers feel at least a little chagrined at their choice.

CARDS WITH PRESENTS

When Mrs. Smith orders a present sent to a bride, she encloses a card reading: "Mr. & Mrs. John Huntington Smith." Nearly every married woman has a plate engraved with both names, but if she hasn't, then she encloses Mr. Smith's card with hers.

Some people write "All good wishes" or "With best wishes," but most people send cards without messages.

DELAYED PRESENTS

If, because of illness or absence, a present is not sent until after the wedding, a short note should accompany it, giving the reason for the delay.

WHEN THE PRESENTS ARE SHOWN

There is absolutely no impropriety in showing the presents at the wedding reception. They are always shown at country weddings, and, more often than not, at the most fashionable town houses. The only reason for not showing them is lack of room in an apartment house. In a town house, an upstairs library, or even a bedroom, from which all the furniture has been removed, is suitable. Tables covered with white damask (plain) tablecloths are put like counters around the sides, and down the center of the room. The cards that were sent with the gifts are sometimes removed, but there is no impropriety in leaving them on, and it certainly saves members of the family from repeating many times who sent this one, and who sent that!

If the house is small, so that there is no room available for this display at the wedding, the presents are shown on the day before, and intimate friends are especially asked to come in for tea, and to view them. This is not done if they are to be displayed at the wedding.

Very intimate friends seldom need to be asked; the chances are they will come in often, to see what has come since they were in last!

Wedding presents are all sent to the bride, and are, according to law, her personal property. And when Muriel Brown Jones marries John Ross, not a piece of linen or silver in "Ross house" is supposed to be marked otherwise than "M.B.J." But as it is a confusing and senseless custom, it is becoming each year more customary to mark everything with the bride's future name: "M.J.R."

The bridegroom seldom receives any presents. Even those who care about him in particular and have never met his bride, send their present to her, unless they send two presents, one in courtesy to her and one in affection to him. Rather often friends of the bridegroom pick out things suitable for him, such as cigar or cigarette box or rather masculine looking desk sets, etc., which are sent to her but are obviously intended for his use.

EXCHANGING WEDDING PRESENTS

Some people think it discourteous if a bride changes the present chosen for her. All brides exchange some presents, and no friends should allow their feelings to be hurt, unless they have chosen the present with a particular sentiment. A bride never changes the presents chosen for her by her own family or by the bridegroom's family—unless especially told that she may do so. But to keep twenty-two salt cellars and sixteen silver trays when she has no pepper-pots or coffee spoons or platters or vegetable dishes, would be putting "sentiment" above "sense."

THE TROUSSEAU

A trousseau, according to the derivation of the word, was "a little trusse or bundle" that the bride carried with her to the house of her husband. In modern times the "little bundle" often requires the services of a van to transport.

The wrappers and underclothes of a young girl are usually very simple, but when she is to be a bride, her mother buys her, as lavishly as she can, and of the prettiest possible assortment of lace trimmed lingerie, tea gowns, bed sacques, pajamas, or whatever may be thought especially becoming. The various

undress garments which are to be worn in her room or at the breakfast table, and for the sole admiration of her husband, are of far greater importance than the dresses and hats to be worn in public.

In Europe it is the custom to begin collecting linen for a girl's trousseau as soon as she is born, but the American bride cares nothing for dozens upon dozens of stout linen articles. She much prefers gossamer texture lavishly embellished with equally perishable lace. Everything must be bought for beauty; utility is not considered at all. No stout hand-woven underwear trimmed with solidly stitched needlework! Modern Miss Millions demands the finest texture of silk or handkerchief linen and Valenciennes or Point d'Alençon lace of a quality that used to be put as trimming on a ball gown. And Miss Small-purse asks for chiffon trifles of sleazy silk and less expensive but even more sheer and perishable laces. Not long ago a stocking was thought fine if it could be run through a wedding ring; to-day no stocking is considered fit to be put on for town or evening wear unless many together can be slipped through the measure once the test for one.

THE MOST EXTRAVAGANT TROUSSEAU

In other days the trousseau for the daughter of the very rich used to include house linen enough to run an enormous house—and for a lifetime. But in this day of decreasing households and guest rooms, the most lavish trousseau imaginable may be supposed to comprise:

One to three dozen of the finest quality embroidered, or otherwise trimmed, linen * single-bed sheets, with a large embroidered monogram.

One to three dozen of the finest quality single-bed linen sheets, plain hemstitched, large monogram.

One to three dozen of the finest quality linen under-sheets, narrow hem and small monogram.

Half these quantities for double beds.

Two pillow cases and also one small pillow case—for a small down pillow—to match each double upper sheet.

* Instead of linen, the modern craze is for pillow-cases and sheets of silk—a heavy, smooth pussy-willow or flat crêpe. Or if linen, it is dyed to match the colors of the rooms. Those who prefer these innovations in material or color can interpret the words "fine linen" to taste!

Twelve to eighteen blanket covers of thin washable silk in white or in colors to match the rooms, and edged with narrow lace and breadths put together with lace insertion.

Six to twelve blankets.

Six or more wool or down-filled quilts.

Two to four dozen of finest quality linen, extra large face towels, possibly with embroidered ends, and embroidered monogram.

Three to five dozen of fine quality linen towels, hemstitched and monogrammed, but otherwise plain.

Three to five dozen small hand towels to match the large ones.

Six to twelve bath sheets, white or in bouquet or bordered pattern in colors, with embroidered monogram either white or in color to match the border of the towels.

One to two dozen bath towels to match.

One to two dozen wash cloths to match.

Six to twelve bath mats to match pattern or color.

TABLE LINEN

✓ One tablecloth, six yards long, of finest, but untrimmed, linen damask, with embroidered monogram on each side, or at four corners.

\ Two dozen dinner napkins, 30 x 36 inches, to match.

Lace inserted and richly embroidered tablecloths of formal dinner size are not in the best taste.

Two to four linen damask tablecloths, three and a half to four yards long.

Eight to twelve linen damask tablecloths, two and a half or three yards long.

One dozen dinner napkins, 30 x 30 inches, to match each tablecloth.

All tablecloths and napkins must have embroidered monogram or initials.

\ Two to four medium sized cut-work, mosaic or Italian lace-work tablecloths, with lunch napkins to match.

\ Two to six runners, or centerpieces, with doilies and lunch napkins to match.

\ Four to a dozen tea cloths, of filet lace or drawn work or Russian embroidery, with tiny napkins to match. Table pieces and tea cloths have monograms if there is any plain linen where a

monogram can be embroidered. Otherwise monograms or initials are put on the napkins only.

Six to one dozen linen damask breakfast tablecloths, plain, with monogram, and six napkins 24 x 24 inches to match each.

Six to twelve linen and needlework breakfast tray covers, with about two dozen small napkins in all.

In addition to the above there are two to three dozen of servants' sheets and pillow cases, fine quality cotton; four to eight pairs of woolen blankets; four to eight wool-filled quilts; four to six dozen towels; one or two dozen bath towels; six to twelve damask, or other tablecloths, and six to twelve dozen napkins, all marked with machine embroidery. Two to three dozen kitchen cloths and towels, two to four dozen pantry dish-towels, and one to two dozen roller towels complete the list.

AN AVERAGE LINEN SUPPLY

The above, as explained, is an unusually lavish endowment. The linen chest of the average bride is approached from the entirely different angle of "supply for actual demand," and of quality according to purse.

Bed linen is provided according to the number of beds. A generous list would include at least six sheets, six pillow cases, two pairs of blankets, two blanket covers, and one comforter to each single bed. To the fastidious there is nothing, not even flat silk, that takes the place of the smooth fineness of really beautiful linen—it can no more be imitated than can a diamond, and its value is scarcely less. The "linen" of a really modest trousseau in this day of high prices must of necessity be "cotton." Fortunately, however, many people dislike the chill of linen sheets, and also prefer cotton-face towels, because they absorb better, and cotton is made in attractive designs and in endless variety.

For each servant's bed there must be four sheets, four pillow cases, two pairs of blankets, one comforter, two spreads. There must be six face towels and three bath towels, six table napkins and two roller towels for each servant. It is not that each servant has a separate roller, but the more hands use the towel, the more often it has to be changed.

Twelve face towels, four bath towels, and four bath mats apiece for the family and guests.

The linen for dining-room service depends entirely upon how many at table, how often there are guests, and how neat is one personally; also how much laundry one can afford, or is willing to have.

Damask tablecloths are beautiful only when immaculately fresh and perfectly laundered. "Economy" therefore is not their especial recommendation. The most economical table coverings are mats and runners of lace, which is the *why* of their popularity. Even bare tables with Chinese place mats are being used to overcome the laundry costs.

The list is impossible to make. The luxurious list is given in its completeness above. The bride or new householder should run down the items and choose for herself the articles which are necessary to her own habits of life, and cross off the superfluous.

THE BRIDE'S TROUSSEAU

The bride's trousseau is impossible for any one but the bride herself to enumerate or select.

How many dresses may she wear? It all depends—is she to be in a big city for the winter season, or at a watering place for the summer? Is she going to travel, or live quietly in the country? It is foolish to get more "outside" clothes than she has immediate use for; fashions change too radically. The most extravagant list for a bride who is to "go out" continually in New York or Newport, would perhaps include a dozen evening dresses, two or three evening wraps, of varying weights. For town wear there would be from two to four street costumes, a fur coat, a dozen hats and from four to ten house dresses. In this day of week-ends in the country, no trousseau, no matter how town-bred the bride, is complete without one or two "country" coats, of fur, leather or woolen materials; several homespun, tweed or tricot suits or dresses; skirts with shirt-waists and sweaters in endless variety; low or flat-heeled shoes; woolen or woolen and silk mixture stockings; and sport hats.

If the season is to be spent "out of town"—even at Newport or Palm Beach—the house and street dresses may be cut to one or two, as the most extravagant bride will find little use for any but country clothes, even for Sunday. Of course if she expects to run to town a great deal for lunch, or if she is to travel, she chooses her clothes accordingly.

So much for the outer things. On the subject of the under things, which being of first importance are saved for the last, one can dip into any of the women's magazines devoted to fashion and fashionables, and understand at first sight that the furnishings which may be put upon the person of one young female would require a catalogue as long and varied as a seedsmen's. An extravagant trousseau contains every article illustrated—and more besides—in quality *never* illustrated—and by the dozens! But it must not for a moment be supposed that every fashionable bride has a trousseau like this—especially the household linen, which requires an outlay possible only to parents who are very rich and also very indulgent.

THE MODERATE TROSSEAU

The moderate trousseau simply cuts the above list into a fraction in quantity and also in quality. Even so, a bride may have everything that is charming and becoming at comparatively little expense. Needless to say, she who knows how to do fine sewing can make things beautiful enough for any one, and the dress made or hat trimmed at home is often quite as pretty on a lovely face and figure as the article bought for an exorbitant price at an establishment of reputation. But, happily for the untalented needle-woman, youth seldom needs embellishment. Certain things such as footwear and gloves have to be bought, and are necessary. The cost, however, can be modified by choosing dresses of harmonizing colors so that the accessories for one go equally well for the rest.

In cities such as New York, Washington or Boston, it has never been considered very good taste to make a formal display of the trousseau. A bride may show an intimate friend or two a few of her things, but her trousseau is never spread out on exhibition. There can, however, be no objection to her doing so, if it is the custom of the place in which she lives.

WHAT THE BRIDESMAIDS WEAR

The costumes of the bridesmaids, slippers, stockings, dresses, bouquets, gloves and hats, are selected by the bride, without considering or even consulting them as to their taste or preferences. The bridesmaids are always dressed exactly alike as to texture of materials and model of making, but sometimes their

dresses differ in color. For instance, two of them may wear pale blue satin slips covered with blue chiffon and cream lace fichus, and cream-colored "picture" hats trimmed with orchids. The next two wear orchid dresses, cream fichus, and cream hats trimmed with pale blue hydrangeas. The maid of honor likewise wears the same model, but her dress is pink chiffon over pink satin and her cream hat is trimmed with both orchids and hydrangeas. The bouquets would all be alike of orchids and hydrangeas. Their gloves all alike of cream-colored suede, and their slippers, blue, orchid, and pink, or to match stockings of creamish beige. Usually the bridesmaids are all alike in color as well as outline, and the maid of honor exactly the same but in reverse colors. Supposing the bridesmaids to wear pink dresses with blue sashes and pink hats trimmed in blue, and to have bouquets of larkspur—the maid of honor wears the same dress in blue, with pink sash, blue hat trimmed with pink, and carries pink roses.

At Lucy Gilding's wedding, her bridesmaids were dressed in deep shades of burnt orange and yellow, wood-colored slippers and stockings, skirts that shaded from brown through orange to yellow; yellow leghorn hats trimmed with jonquils, and jonquil bouquets. The maid of honor wore yellow running into cream, and her hat, though of the same shape of leghorn, was trimmed with cream feathers, and she carried a huge cream feathered fan.

As in the case of the wedding dress, it is foolish to enter into descriptions of clothes more than to indicate that they are of light and fragile materials, more suitable to evening than to daylight. Flower girls and pages are dressed in quaint old-fashioned dresses and suits of white silk, or satin of whatever period the bride fancies as being especially picturesque. Or perhaps they are dressed in their ordinary white clothes, with wreaths and bouquets for the girls and white "favors" or gloves for the boys.

If a bridesmaid is in mourning, she wears colors on that one day, as bridesmaids' dresses are looked upon as uniforms, not individual costumes. Nor does she put a black band on her arm. A young girl in deepest mourning should not be a bridesmaid—unless at the very private wedding of a bride or groom also in mourning. In this case she would most likely be the only attendant and wear all white.

WHAT THE BRIDESMAIDS CARRY

Almost always they carry flowers; bouquets sometimes, but usually sheaves which they hold on their outside arms. Those walking on the right side hold them on the right arm, with the stems pointing downward to the left, and those on the left hold their flowers on the left arm, with stems toward the right. Bouquets or baskets are, however, held in front.

Sometimes bridesmaids carry muffs in winter, or in summer fans or parasols, more often flower-filled baskets or hats. The latter would be more suitable in the South or other localities where evening weddings are in fashion, since they cannot very well have two hats! And hatlessness in the daytime is not correct, nor is it effective.

At a Southern or any summer evening wedding hats carried as baskets would be very suitable with a head-covering that might be supposed to go under the hat, such as very small wreaths or ribbon bandeaux. Shepherd crooks or standards of any sort are rather too suggestive of musical comedy!

As a warning against the growing habit of artifice, it may not be out of place to quote one commentary made by a man of great distinction who, having seen nothing of the society of very young people for many years, "had to go" to the wedding of a niece. It was one of the biggest weddings of the spring season in New York. The flowers were wonderful, the bridesmaids were many and beautiful, the bride lovely. Afterwards the family talked long about the wedding, but the distinguished uncle said nothing. Finally, he was asked point blank: "Don't you think the wedding was too lovely? Weren't the bridesmaids beautiful?"

"No," said the uncle, "I did not think it was lovely at all. Everyone of the bridesmaids was so powdered and painted that there was not a sweet or fresh face among them. I can see a procession just like them any evening on the musical comedy stage! One expects make-up in a theater, but in the house of God it is shocking!"

It is unnecessary to add—if youth, the most beautiful thing in the world, would only appreciate how beautiful it is, and how opposite is the false bloom that comes in boxes and bottles! Shiny noses, colorless lips, sallow skins hide as best they may,

and with some excuse, behind powder or lip-stick; but to rouge a rose——!!

THE COST OF BEING BRIDESMAID

With the exception of parasols, or muffs or fans, which are occasionally carried in place of bouquets and presented by the bride, every article worn by the bridesmaids, flower girls or pages, although chosen by the bride, must be paid for by the wearers.

It is perhaps an irrefutable condemnation of the modern wedding display that many a young girl has had to refuse the joy of being in the wedding party because a complete bridesmaid outfit costs a sum that parents of moderate means are quite unable to meet for popular daughters. And it is seldom that the bride herself is in a position to give six or eight complete costumes, much as she may want all her most particular friends with her on her day of days. Very often a bride tries to choose clothes that will not be expensive, but the smartness, which is to make the wedding a perfect picture, commands its price.

Even though one particular girl may be able to dress herself very smartly in clothes of her own design and making, those clothes duplicated eight times seldom turn out well. Why this is so, is a mystery. When a girl looks smart in homemade clothes, the merit is in her, not in the clothes. In a group of six or eight, five or seven dresses will show a lack of finish, and the tender-hearted bride who, for the sake of their purses, sends her bridesmaids to an average "little woman" to have their clothes made, and to a little hat-place around the corner, is liable to have a rather dowdy little flock fluttering down the aisle in front of her.

HOW MANY BRIDESMAIDS?

This question is answered by: How many friends has she whom she has "always promised" to have with her on that day? Has she a large circle of intimates or only one or two? Her sister is always maid of honor. If she has no sister, she chooses her most intimate friend.

A bride may have a veritable procession: eight or ten bridesmaids, a maid of honor, flower girls and pages, and even a ring-bearer. The latter is never seen at a fashionable New York

wedding. But if the bride would like to have her little brother or nephew perform this office, he is, of course, dressed in white, carries the ring on a white cushion and walks ahead of her. Rumor does not say how the ring is kept from falling off the cushion! But it certainly ought to be tied or pinned on.

Train-bearers, as the name implies, hold the bride's train. They, too, must be very little boys and dressed in white. The reason for their lack of popularity—outside England, where weddings specialize in veritable May-pole processions of ragged ages and unassorted sizes—is that there is enough handling of the wedding ring as it is. And the train trailing smoothly by itself is really more assuring than when in the hands of very little children whose manner of bearing it is uncertain to say the least.

On the other hand, a bride may have no attendants at all. Almost always she has at least one maid, or matron, of honor. The picture of her father, holding her bouquet and stooping over to adjust the fall of her dress, would be difficult to witness with gravity.

At an average New York wedding there are four or six bridesmaids. Half the "maids" may be "matrons" if most of the bride's group of friends have married before her. Although it is not very suitable to have young married women as bridesmaids, and then have an unmarried girl as maid of honor, this rule is usually broken in the case of a bride's unmarried sister.

BEST MAN AND USHERS

No matter how small the wedding, the bridegroom always has a best man. It is not an unbreakable rule, but it hints of a family quarrel if the brother of the bridegroom is not best man, or the sister of the bride is not maid of honor, unless, of course, brother or sister is many years senior or junior. When the bridegroom has no brother, his next selection is the brother of the bride or else his own most intimate friend.

"Groomsmen" is an obsolete term. A bridegroom's attendants are called ushers. The number of ushers is in proportion to the size of the church and the number of guests invited. At a house wedding, ushers are often merely "honorary," and the bridegroom may have many or none, as he chooses.

As ushers and bridesmaids are chosen only from most intimate friends of the bride and groom, it is scarcely necessary to

suggest how to word the asking! Usually they are told at the time of announcing the engagement, that they are expected to serve; or they are told whenever one happens to meet them. If school or college friends who live at a distance are among the number, letters are necessary. Such as:

"Mary and I are to be married on the tenth of November, and, of course, you are to be an usher." Usually he adds: "My dinner is to be on the seventh at eight o'clock at——," naming the club or restaurant.

It is unheard of that a man refuse the honor unless a bridegroom, for snobbish reasons, asks some one who is not really a friend at all.

It is entirely correct for a married man to act as usher, or for a married woman to be matron of honor, when neither the wife of the first nor the husband of the second, is asked to take part. In fact—though there is no rule against it—it is most rarely, if ever, that a man and wife both serve at the same wedding. The one not officiating is of course invited to the wedding, but not invited to sit at the bridal table.

BRIDE'S USHER AND GROOM'S BRIDESMAID

A brother of the bride, or if she has no brother, then her "favorite cousin" is always asked by the groom to be usher out of compliment to her. The bride returns the compliment by asking the sister of the groom who is nearest her own age, to be bridesmaid, or if he has no sister, she asks a cousin. If she is to have a number of bridesmaids—especially if the groom has no sister—she very often shows her courtesy by asking the groom to name a particular friend of his. The bride in asking the groom's bridesmaid does not say: "Will you be one of my bridesmaids because Jim wants me to ask you?" If the bridesmaid is not a particular friend of the bride, she knows perfectly that it is on Jim's account that she has been asked. It is the same with the bride's usher. If the groom is choosing six or eight or ten ushers he often includes one who is an especial friend of the bride's, and asks him exactly as he asks all the others.

When a foreigner marries an American girl, his own friends being too distant to serve, the ushers are chosen from among the friends of the bride.

BRIDEGROOM HAS NO TROUSSEAU

A whole outfit of new clothes is never considered necessary for a bridegroom, but whatever his wardrobe may stand in need of should be procured. He should have enough suits of clothes, not necessarily new, but of presentably good appearance, and sufficient for every occasion; plenty of good shirts of all kinds, handkerchiefs, underwear, pajamas, shoes, socks, ties, gloves, etc.

There was once a wedding which caused quite a lot of derisive comment because the groom's mother provided him with a complete and elaborate trousseau from London, enormous trunks full of every sort of raiment imaginable. That part of it all was very nice; her mistake was in inviting a group of friends in to see the finery. The son was so mortified by this publicity that he appeared at the wedding in clothes conspicuously shabby, in order to counteract the "Mama's-darling-little-newly-wed" effect that the publicity of her generous outlay had produced.

It is proper and fitting for a groom to have as many new clothes as he needs, or pleases, or is able to get—but they are never shown to indiscriminate audiences, they are not featured, and he does not go about looking "dressed up."

THE WEDDING CLOTHES OF THE BRIDEGROOM

If the wedding is to be a fashionable one in an ultra fashionable community, and he does not already possess a well-fitting morning coat, often called a cutaway, he must order one. He must also have dark grey-striped trousers. At many smart weddings, especially in the spring, a groom and his best man wear white piqué high double-breasted waistcoats, because the more white that can be got into an otherwise sombre costume the more wedding-like it looks. Conventionally the groom wears a black one to match his coat, as do the ushers. The white edge to a black waistcoat is not very good form. As to his tie, he may choose a four-in-hand to match those selected for the ushers, of black silk with a narrow single, or broken white stripe at narrow or wide intervals. At many smart weddings the groom and all the men of the wedding party wear bow ties of black

silk with small white dots. Ascot ties are out of date, but are sometimes worn by the father of the bride.

White buckskin gloves are the smartest, but grey suede are the most conventional. If they must be grey, then at least choose as light grey as possible, because dark ones are depressingly funereal. White kid is worn only in the evening. It is even becoming the fashion for ushers at small country weddings not to wear gloves at all! Spats are optional. If chosen, they must match the gloves exactly. White linen spats are considered a match for buckskin that is white. If slightly cream, then the spats must also be cream—or discarded. Dark grey cloth ankle-warmer spats should be avoided, no matter how freezing the weather. But at every wedding, great or small, city or country, etiquette demands that high silk hats be worn with cutaway coats, and that the bridegroom carry a cane.

Especially well dressed bridegrooms have the soles of their shoes blackened with water-proof shoe polish so that when they kneel, their shoes look dark and neat.

WHAT THE BEST MAN WEARS

The best man wears precisely what the bridegroom wears, with only one small exception: the groom's boutonnière is slightly different and more elaborate. The groom and best man often wear ties that are different from those worn by the ushers, and occasionally white waistcoats. Otherwise the two principal men are dressed like the ushers.

WHAT THE USHERS WEAR

It is of greatest importance that in dress each usher be an exact counterpart of his fellows, if the picture is to be perfect. Everyone knows what a ragged-edged appearance is produced by a company of recruits whose uniforms are odd lots.

The smartness of the wedding procession depends solely upon military uniformity. And fashionable men often go to the trouble of sending typewritten instructions to their ushers, covering every detail of the equipment required. Few people may reason why, but it is always just such attention to detail that produces a perfectly finished result. The directions sent by a certain New York bridegroom were as follows:

“Wedding rehearsal on Tuesday at St. Bartholomew’s Church at 5 P. M. Wedding on Wednesday at 4 P. M.

Please wear:

Black calfskin low shoes.

Plain black silk socks.

Grey striped trousers—the darkest you have.

Morning coat and single-breasted black waistcoat.

White dress shirt. See that cuffs show three-quarters of an inch below coat sleeves.

Stand-up wing collar.

Tie and gloves are enclosed.

Boutonnière will be at the church.

Be at the church yourself at three o’clock, sharp.”

The above list is for the most correct and formal wedding. If, however, the wedding is to be a very small and informal one—in the country, or in a community where the bridegroom and his friends do not possess cutaway coats—it would be permissible to wear dark blue sack suits, stiff white shirts, wing collars, light grey or blue and white ties, white boutonnieres and no gloves. White waistcoats are always good form.

The principal requirement is that all the men of the wedding party shall be *alike*.

THE HEAD USHER

Usually there is no chief usher, but in certain localities courtesy designates the usher who is selected to take the bride’s mother up the aisle as the “head,” or “first” usher.

Very occasionally, too, a nervous groom appoints an especially reliable friend head usher so as to be sure that all details will be carried out—including the prompt and proper appearance at the church of the other ushers. The ushers divide the arrangements among themselves. The groom decides who goes on which aisle. One volunteers, or is asked to look out for the bride’s coming and to notify the groom. Another is detailed to take the two mothers up the aisle. But very often this arrangement is arbitrarily decided by height. If one mother is very tall and the other very short, each goes up with a different usher, the tallest being chosen for the taller lady, and one of medium height for the shorter lady.

THE BRIDESMAIDS' LUNCHEON

In many sections of America, especially in the country and in small towns, brides ask their bridesmaids to a farewell luncheon, just as in other communities the bride is given a shower. (See Chapter XXXIX.)

There is no especial difference between a bridesmaids' luncheon, and any other lunch party, except that the table is elaborately decorated—invariably in pink with bridesmaids' roses. There is a bride's cake—lady cake with pink icing—and there are favors in the cake, and candies wrapped in pink papers on which are written sentimental verses or "fortunes," and altogether it is a "lovely party." In New York neither luncheon nor shower is known at all. But if the bride chooses to give a luncheon to her bridesmaids there is no objection to her doing so.

In fact if her family is hospitably inclined, her bridesmaids probably lunch with her many times before the wedding. If, on the other hand, it is not the habit of the family to have "people running in for meals," it is not necessary that she ask them to lunch at all. But whether they lunch often or never, the chances are that they are in and out of her house every day, looking at new presents as they come, perhaps helping her to write the descriptions in the gift book, and in arranging them in the room where they are to be displayed.

The bride usually goes to oversee the last fittings of the bridesmaids' dresses in order to be sure that they are as she wants them. This final trying-on should be arranged for several days at least before the wedding, so there may be sufficient time to make any alterations that are found necessary. Often the bride tries on her wedding dress at the same time, so that she may see the effect of the whole wedding picture as it will be; or if she prefers, she tries on her dress at another hour alone.

Usually her bridesmaids lunch with her, without any "party preparations," or come in for tea, the day before the wedding, and on that day the bride gives each of them "her present," which is always something to wear. The typical bridesmaid's present is a bracelet or bangle, or hatpin, or other trinket, which, according to the means of the bride, may have great or scarcely any intrinsic value.

BRIDESMAIDS' AND USHERS' DINNER

If a wedding is held in the country, or if most of the bridesmaids or ushers come from a distance and are therefore stopping at the bride's house, or with her neighbors, there is naturally a dinner, in order to provide for the visitors. But where the wedding is in the city—especially when all the members of the bridal party live there also—the custom of giving a bridesmaids' and ushers' dinner has gone out of fashion. If the bridal party is asked to dine at the house of the bride on the evening before the wedding, it is usually with the purpose of gathering a generally irresponsible group of young people together, and seeing that they go to the church for rehearsal, which is of all things the most important. More often the rehearsal is in the afternoon, after which the young people go to the bride's house for tea, allowing her parents to have her to themselves on her last evening home, and giving her a chance to go early to bed so as to be as pretty as possible on the morrow.

THE BACHELOR DINNER

Popularly supposed to have been a frightful orgy, and now arid as the Sahara desert and quite as flat and dreary, the bachelor dinner was in truth, more often than not, a sheep in wolf's clothing. It is quite true that certain big clubs and restaurants had rooms especially constructed for the purpose, with walls of stone and nothing breakable within hitting distance, which certainly does rather suggest frightfulness. As a matter of fact, an "orgy" was never looked upon with favor by any but silly and wholly misguided youths, whose idea of a howling good time was to make a howling noise; chiefly by singing at the top of their voices and breaking crockery. A boisterous picture, but scarcely a vicious one! Especially as quantities of the cheapest glassware and crockery were always there for the purpose.

The breaking habit originated with drinking the bride's health and breaking the stem of the wine glass, so that it "might never serve a less honorable purpose." A perfectly high-minded sentiment! And this same time-honored custom is followed to this day. Toward the end of the dinner the bridegroom rises, and

holding a filled champagne glass aloft says: "To the bride!" Every man rises, drinks the toast standing, and then breaks the delicate stem of the glass. The impulse to break more glass is natural to youth, and probably still occurs. It is not hard to understand. The same impulse is seen at every county fair where enthusiastic youths and men delight in shooting, or throwing balls, at clay pipes and ducks and—crockery!

Aside from toasting the bride and its glass-smashing result, the bridegroom's farewell dinner is exactly like any other "man's dinner," the details depending upon the extravagance or the frugality of the host, and upon whether his particular friends are staid citizens of sober years or mere boys full of the exuberance of youth. Usually there is music of some sort, or "Neapolitans" or "darkies" who sing; or there are two or three instrumental pieces, and the dinner party itself does the singing. Often the dinner is short and all go to the theater.

GIFTS PRESENTED TO USHERS

The groom's presents to his ushers are always put at their places at the bachelor dinner. Cuff links are the most popular gift; scarf-pins in localities where they are still fashionable. Silver or gold pencils, belt buckles, key-rings in gold, key-chains in silver, cigarette cases, bill-folders, card-cases, or other small and personal articles are suitable. The present to the best man is approximately the same, or slightly handsomer than the gift to the ushers.

THE REHEARSAL

The bride always directs her wedding rehearsal, but never herself takes part in it, as it is supposed to be bad luck. Some one else—anyone who happens to be present—is appointed as understudy. Nearly always a few friends happen in, generally those who are primed with advice as to how everything should be done, but the opinion of the bride or the bride's mother is final.

VITAL IMPORTANCE OF REHEARSAL

Most of us are familiar with the wedding service, and its form seems simple enough. But, unless one has by experience

learned to take care of seemingly non-existent details, the effect—although few may be able to say why—is hitchy and disjointed, and all the effort spent in preparation is wasted. It is not that awkward happenings are serious offenses, no matter how awkward. Even were the wedding party to get hopelessly entangled, no crime would have been committed; but any detail that destroys the smoothness of the general impression is fatal to dignity—and dignity is the qualification necessary above all in every ceremonial observance.

HOW THE PROCESSION IS DRILLED

At an elaborate Protestant wedding with choral service, the choir enters in advance of the hour set for the ceremony, and does not form any part of the wedding procession. But at an important Catholic wedding—in St. Patrick's Cathedral in New York, for instance—the choristers wearing lace-trimmed surplices over cassocks lead the wedding procession singing as they go. The ushers follow immediately after them.

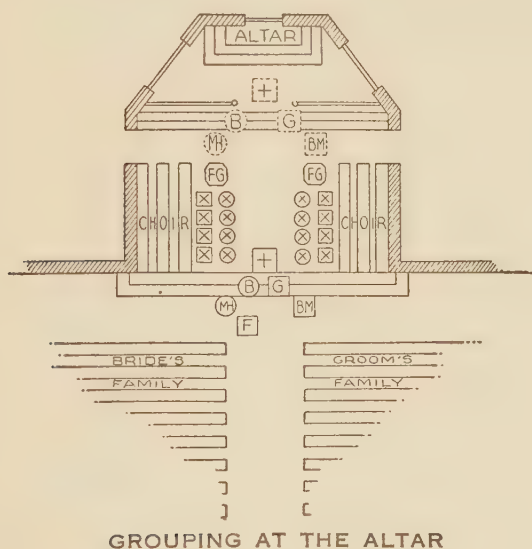
In any event, whether the wedding be Catholic or Protestant, the most elaborate possible or small and simple, the organist must always be at the rehearsal, as one of the most important details is marking the time of the wedding march. Witnesses of most weddings can scarcely imagine that a wedding march is a *march* at all; more often than not, the heads of ushers and bridesmaids bob up and down like something boiling in a pan. A perfectly drilled wedding procession, like a military one, should move forward in perfect step, rising and falling in a block or unit. To secure perfection of detail, the bars of the processional may be counted so that the music comes to an end at precisely the moment the bride and groom stand side by side at the chancel steps. This is not difficult; it merely takes time and attention.

A wedding rehearsal should proceed as follows:

First of all, it is necessary to determine the exact speed at which the march is to be played. The ushers are asked to try it out. They line up at the door, walk forward two and two. The audience, consisting of the bride and a few or many members of the families, decides whether the pace looks well. It must not be fast enough to seem brisk, or so slow as to be funereal. At one wedding the ushers counted two beats as one

beats before she and the father put "left foot" forward. The whole trick is starting; after that they just walk naturally to the beat of the music, but keeping the ones in front as nearly as possible at the same distance.

At the foot of the chancel, the ushers divide. In a small church, the first two go up the chancel steps and stand at the top; one on the right, the other on the left. The second two go a step or two below the first. If there are more, they stand below again. Chalk marks can be made on the chancel floor if necessary, but it ought not to be difficult, except for very little children who are flower girls or pages, to learn their position.



KEY

+ : MINISTER B: BRIDE G: GROOM
 MH: MAID OF HONOR BM: BEST MAN
 FG: FLOWER GIRLS OR PAGES
 X USHERS O BRIDESMAIDS
 F: FATHER OF BRIDE

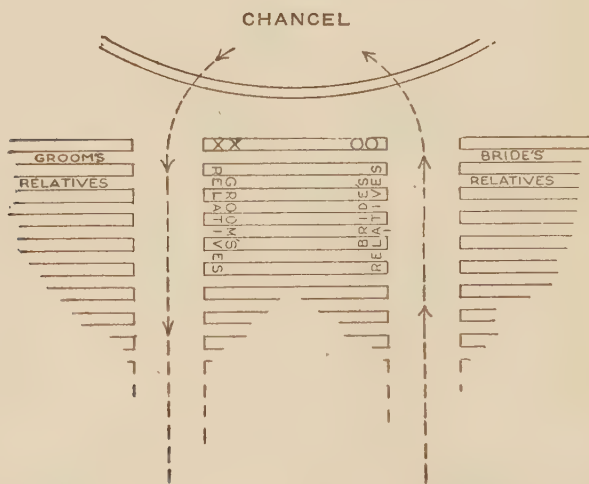
Or in a big church they go up farther, some of them lining the steps, or all of them in front of the choir stalls. The bridesmaids also divide, half on either side, and always stand in front of the ushers. The maid of honor's place is on the left at the foot of the steps, exactly opposite the best man. Flower

girls and pages are put above or below the bridesmaids wherever it is thought "the picture" is best.

The grouping of the ushers and bridesmaids in the chancel or lining the steps also depends upon their number and the size of the church. In any event, the bridesmaids stand in front of the ushers; half of them on the right and half on the left. They never stand all on the bride's side, and the ushers on the groom's.

CHURCH WITH TWO MAIN AISLES

When the church has two main aisles instead of the more usual center one, it is a matter of choice whether to use one and treat the other as a side aisle, or whether to use the right one for the processional and the left one for the recessional.



CHURCH WITH TWO MAIN AISLES

XX: GROOM'S PARENTS

OO: BRIDE'S PARENTS

One aisle is usually chosen if the wedding is very small. But if the wedding is a large one both aisles are made equally prominent, as indicated in the diagram above. If only one aisle is chosen, the bridesmaids and ushers are grouped on this side of the chancel; if both are used, the wedding group is the same as for a single-aisled church.

ENTRANCE OF THE BRIDEGROOM

The clergyman who is to perform the marriage comes into the chancel from the vestry. At a few paces behind him follows the groom, who in turn is followed by the best man. The groom stops at the foot of the chancel steps and takes his place at the right, as indicated in the preceding diagram. His best man stands directly behind him. The ushers and bridesmaids always pass in front of him and take their places as noted above. When the bride approaches, the groom takes only a step to meet her.

A more effective greeting of the bride is possible if the door of the vestry opens into the chancel, so that on following the clergyman, the groom finds himself at the top instead of the foot of the chancel steps. He goes forward to the right-hand side (his left), his best man behind him, and waits where he is until the bride approaches. He then goes down the steps to meet her—which is perhaps more gallant than to stand at the head of the aisle, and wait for her to join him.

At the rehearsal the real bride watches carefully how the substitute bride takes her left hand from the real father's arm, shifts her fan, or whatever represents her bouquet, from her right hand to her left, and gives her right hand to the real bridegroom. The bride is the only one who does not take part in the rehearsal. In the proper performance the groom takes her right hand in his own right hand and draws it through his left arm, at the same time turning toward the chancel. If the service is undivided, and all of it is to be at the altar, this is necessary, as the bride always goes up to the altar leaning on the arm of the groom. If, however, the betrothal is to be read at the foot of the chancel, which is done at most weddings now, he may merely take her hand in his left one and stand as they are.

THE ORGANIST'S CUE

The organist stops at the moment the bride and groom have assumed their places. That is the cue to the organist as to the number of bars necessary for the procession. After the procession has practised "marching" two or three times, everything ought to be perfect. The organist, having counted up the necessary bars of music, can readily give the leading ushers

their "music cue"—so that they can start on the measure that will allow the procession and the organ to end together. The organist can, and usually does, stop off short, but there is a better finish if the bride's giving her hand to the groom and taking the last step that brings her in front of the chancel is timed so as to fall precisely on the last bars of the processional.

The bride may select whatever music she prefers, but the wedding march from the opera "Lohengrin" is chosen always because it has come to be almost as much a part of the wedding as the service itself.

No words of the service are ever rehearsed, although all the places to be taken by the several participants in the marriage ceremony are rehearsed.

The substitute for the bride takes the bridegroom's left arm and goes slowly up the steps to the altar. The best man follows behind and to the right of the groom, and the maid of honor, or "first" bridesmaid, leaves her companions and moves forward at the left of the bride. The substitute for the bride, in pantomime, gives her bouquet to the maid of honor; the best man, also in pantomime, hands the ring to the groom, this merely to see that they are at a convenient distance for the services they are to perform. The recessional is played, and the procession goes out in reversed order. Bride and groom first, then bridesmaids, then ushers, again all taking pains to fall into step with the leaders.

The bridesmaids must not walk either up or down the aisle with the ushers! Once in a while the maid of honor takes the arm of the best man and together they follow the bride and groom out of the church. But it gives the impression of a double wedding and spoils the picture.

THE DOUBLE WEDDING

At a double wedding, the two bridegrooms follow the clergyman and stand side by side, each with his best man behind him; the groom of the older sister nearer the aisle. The ushers—one half, friends of the first, and the other half, friends of the second bridegroom—go up the aisle together. Then come the bridesmaids of the older sister followed by her maid of honor, who walks alone. The older sister follows, leaning on her father's arm. Then come the bridesmaids of the younger sister,

her maid of honor, and last, the younger bride on the arm of a brother, uncle, or nearest male relative.

The first couple ascend the chancel steps and take their places at the left side of the altar rail, leaving room at the right side for the younger bride and her bridegroom. The father stands just below his older daughter. The brother takes his place in the first pew.

The ceremony is a double one, read to both couples, with the particular responses made twice. The father gives both brides away—first, his older daughter, and then his younger. Then he takes the place which must be saved for him beside his wife in the first pew.

At the end of the ceremony, the older sister and her husband turn and go down the aisle first. The younger couple follows. The bridesmaids of the older are followed by those of the younger, the ushers follow last.

One difficulty of a double wedding is the seating of the parents of the two bridegrooms, who must either share the first pew or draw lots for the occupation of first or second—which questions they must decide for themselves.

Occasionally the brides are cousins, in which case the front pew on the bride's side must be shared by both mothers—the older sister—or sister-in-law—being given the aisle seat.

OBLIGATIONS OF THE BRIDEGROOM

In order that the first days of their life together may be as perfect as possible, the groom must make preparations for the wedding trip long ahead of time, so that best accommodations can be reserved. If they are to stop first at a hotel in their own city, or one near by, he should go days or even weeks in advance and personally select the rooms. It is much better frankly to tell the proprietor, or room clerk, at the same time asking him to "keep the secret." Everyone takes a friendly interest in a bridal couple, and the chances are that the proprietor will try to reserve the prettiest rooms possible.

If their first stop is to be at a distance, then he must engage train seats or boat stateroom, and write to the hotels of their various destinations far enough in advance to receive written replies so that he may be sure of the accommodations they will find.

EXPENSE OF THE WEDDING TRIP

Just as it is contrary to all laws of etiquette for the bride to accept any part of her trousseau from the groom, so it is unthinkable for the bride to defray the least fraction of the cost of the wedding journey, no matter though she have millions in her own right, and he be earning ten dollars a week. He must save up his ten dollars as long as necessary, and the trip can be as short as they like, but convention has no rule more rigid than that the wedding trip shall be a responsibility of the groom.

There are two modifications of this rule: a house may be put at their disposal by a member of her family, or, if she is a widow, they may go to one of her own, provided it is not one that has been occupied by her with her late husband. It is also quite all right for them to go away in a motor belonging to her, but driven by him. And all garage expenses must be paid by him. If her father or any other member of the family offers the use of a yacht or private railway car, the groom may accept; but he may do well to remember that the incidental and unavoidable expense of such a "gift" is sometimes greater than the ordinary steamer or railway fare.

BUYING THE WEDDING RING

It is quite customary for the bride to go with the groom when he buys the wedding ring, the reason being that as it stays for life on her finger, she should be allowed to choose the width and weight she likes and the size she finds comfortable. No ring is ever as good form as a plain gold band. A diamond or ornamented platinum band is suitable and fashionable as a substitute ring for a divorcée, but not as a real wedding ring. If the bridegroom wishes to have a ring, the bride buys a plain gold band at the same time, either to fit the third or the little finger, whichever he prefers, of his left hand.

MARKING THE ENGAGEMENT AND THE WEDDING RING

The wedding ring may be engraved with whatever sentiment the bridegroom chooses, and it used not to be unusual to have a quotation of twenty-five letters or more, as well as the initials

A.Y.X. and L.M.N., September 2, 1928. To-day, however, A.B.Z. and L.M.N., Sept. 2, 1928, is invariably chosen for the wedding ring.

The mounting of the modern engagement ring is usually so narrow that "A. to L.—4, 16, '28" is the most that space can be found for.

The bridegroom's ring is also marked with initials or a sentiment, as the bride chooses.

THE BRIDEGROOM'S PRESENT TO THE BRIDE

He is a very exceptional and enviable man who is financially able to take his fiancée to the jeweler and let her choose what she fancies. Customarily the bridegroom goes shopping alone, and buys the handsomest ornament he can afford—a string of pearls, if he has great wealth, or a diamond pendant, brooch or bracelet, or perhaps only the simplest bangle or charm. But whether his gift is of great or little worth, it must be something for her personal adornment.

FURTHER OBLIGATIONS OF THE BRIDEGROOM

Gifts must be provided for the bridegroom's best man and ushers, as well as their ties, gloves and boutonnieres, a bouquet for his bride, and the fee for the clergyman, which may be a ten dollar gold piece, or one or two new one-hundred-dollar bills, according to the means of the groom and the importance of the wedding. Whatever the amount, it is enclosed in an envelope and taken in charge by the best man, who hands it to the clergyman in his vestry-room immediately after the ceremony.

FOR THE PLAINEST AND SIMPLEST WEDDING

If the wedding is in a city where morning coats are not worn, or if the bridegroom and his friends are young men of limited means, it would be senseless to go to the trouble and expense of buying such clothes for one occasion. They would wear ordinary dark suits—navy blue preferably—and no clothes would be taken for the groom to the bride's house (or to whatever place the wedding reception is to be held), because he would not need to change his clothes.

Also if he does not want his best man to get his traveling accommodations he engages them himself.

On the other hand, the processional, the ceremony, the recession, the standing and receiving congratulations, the drinking of a glass or a cup of something, and the eating of a sandwich or a piece of cake, and the departure of the bride and groom on their honeymoon—all are precisely the same at the smallest, most untrimmed wedding that ever was as at a wedding of greatest elaboration and importance.

Of course it must be remembered that while every wedding is also a marriage, every marriage is not necessarily a wedding! One that is performed in a clergyman's study or in an empty church or before a magistrate, is not a wedding and is governed by no fixed details beyond those already given on page 318 in this chapter.

CHAPTER XXI

THE DAY OF THE WEDDING

No one is busier than the best man on the day of the wedding. His official position is a cross between trained nurse, valet, general manager and keeper.

Bright and early in the morning he hurries to the house of the bridegroom, generally before the latter is up. Very likely they breakfast together. In any event, he takes the groom in charge precisely as might a guardian. He takes note of his patient's general condition; if he is normal and "fit," so much the better. If he is "up in the air" or "nervous," the best man must bring him to earth and jolly him along as best he can.

BEST MAN AS EXPRESSMAN

His first actual duty is that of packer and expressman. He must see that everything necessary for the journey is packed, and that the groom does not absent-mindedly put the furnishings of his room in his valise and leave all his belongings hanging in the closet. He must see that the clothes the groom is to "wear away" are put into a special bag to be taken to the house of the bride, where he, as well as she, must change from wedding into traveling clothes. The best man becomes expressman if the first stage of the wedding journey is to be to a hotel in town. He puts all the groom's luggage into his own car or a taxi, drives to the bride's house, carries the bag with the groom's traveling suit in it to the room set aside for his use—usually the dressing-room of the bride's father or the bedroom of her brother. He then collects—according to prearrangement—the luggage of the bride and drives with the entire equipment of both bride and groom to the hotel where rooms have already been engaged, sees it all into the rooms, and makes sure that everything is as it should be. If he is very thoughtful, he may himself have flowers

put about the rooms. He also registers for the newly-weds, takes the hotel key, returns to the house of the groom, gives him the key and assures him that everything at the hotel is in readiness. This maneuver allows the young couple, when they arrive, to go quietly to their rooms without attracting the notice of any one, as would be the case if they arrived with baggage and were conspicuously led the way by a bell-boy whose manner unmistakably proclaims: "Bride and Groom!"

Or, if they are travelling at once by boat or train, the best man takes the baggage to the station, checks the large pieces, and fees a porter to see that the hand luggage is put in the proper stateroom or parlor car chairs. If they are going by automobile, he takes the luggage out to the garage and personally sees that it is bestowed in the car.

BEST MAN AS VALET

His next duty is that of valet. He must see that the groom is dressed and ready early, and plaster him up if he cuts himself shaving. If he is wise in his day he even provides a small bottle of adrenaline for just such an accident, so that plaster is unnecessary and that the groom may be whole. He may need to find his collar button or even to point out the "missing" clothes that are lying in full view. He must also be sure to ask for the wedding ring and the clergyman's fee, and put them in his own waistcoat pocket. A very careful best man carries a duplicate ring, in case of one being lost during the ceremony.

BEST MAN AS COMPANION-IN-ORDINARY

With the bride's and groom's luggage properly bestowed, the ring and fee in his pocket, the groom's traveling clothes at the bride's house, the groom in complete wedding attire, and himself also ready, the best man has nothing further to do but be gentleman-in-waiting to the bridegroom until it is time to escort him to the church, where he becomes chief of staff.

AT THE HOUSE OF THE BRIDE

Meanwhile, if the wedding is to be at noon, dawn will not have much more than broken before the house—at least below stairs—becomes bustling.

Even if the wedding is to be at four o'clock, it will still be early in the morning when the business of the day begins. But let us suppose it is to be at noon. If the family is one used to assembling at an early breakfast table, it is probable that the bride herself will come down for this last meal alone with her family. They will, however, not be allowed to linger long at the table. The caterer will be clamoring for possession of the dining-room; the florist will by that time have dumped heaps of wire and greens into the middle of the drawing-room, if not beside the table where the family are still communing with their eggs. The door-bell has long ago begun to ring. At first there are telegrams and special delivery letters, then as soon as the shops open, come the last-moment wedding presents, notes, messages and the insistent clamor of the telephone.

Next, excited voices in the hall announce members of the family who come from a distance. They all want to kiss the bride, they all want rooms to dress in, they all want to talk. Also comes the hairdresser to do the bride's or her mother's or aunt's or grandmother's hair, or the hair of all these; add, too, the manicure, the masseuse and any one else who may have been thought necessary to give final beautifying touches to the female members of the household. The dozen and one articles from the caterer are meantime being carried in at the basement door: made dishes, and dishes in the making, raw materials of which others are to be made; folding chairs, small tables, china-ware, glassware, napery, knives, forks and spoons. It is a struggle to get in or out of the kitchen or through the area doorway.

The bride's mother consults the florist for the third and last time as to whether the bridal couple would not better receive in the library, because of the bay window which lends itself easily to the decoration of a background, and because the room is, if anything, larger than the drawing-room. And for the third time, the florist agrees about the advantage of the window, but points out that the library has only one narrow door and that the drawing-room is much better, because it has two wide ones, and the guests going into the room will not be blocked in the doorway by others coming out.

The best man turns up and wants the bride's luggage.

The head usher comes to ask whether the Joneses, who are to be seated in the fourth pew, are the tall dark ones or the blond

ones; and whether he would not better put some of the Titheringtons, who belong in the eighth pew, also in the seventh, as there are nine Titheringtons, and the Eminent in the seventh pew are only four.

A bridesmaid-elect hurries up the steps, runs into the best man carrying out the luggage. Much conversation and giggling and guessing as to where the luggage is going. Best man very important, also very noble and silent. Bridesmaid shrugs her shoulders, dashes up to the bride's room and dashes down again.

More presents arrive. The furniture movers have come and are carting lumps of heaviness up the stairs to the attic and down the stairs to the cellar. It is all very like an ant-hill. Some are steadily going forward with the business in hand, but others, who have become quite bewildered, seem to be scurrying aimlessly this way and that, picking something up only to put it down again.

THE DRAWING-ROOM

Here, where the bride and groom are to receive, one cannot tell yet what the decoration is to be. Perhaps it is a hedged-in garden scene, a palm grove, a flowering recess, a screen and canopy of wedding bells—but a bower of foliage of some sort is gradually taking shape.

THE DINING-ROOM

The dining-room, too, blossoms with plants and flowers. Perhaps its space, and that of a tent adjoining, is filled with little tables, or perhaps a single row of camp chairs stands flat against the walls. In the center of the room the dining-table, pulled out to its farthest extent, is being decked with trimmings and utensils, which will be needed later when the spaces left at intervals for various dishes shall be occupied. Preparation of these dishes is meanwhile going on in the kitchen.

THE KITCHEN

The caterer's chefs in white cook's caps and aprons are in possession of the situation, and their assistants run here and there, bringing ingredients as they are told. Or perhaps the caterer brings everything already prepared, in which case the

waiters are busy unpacking the big tin boxes and placing the *bain-marie* (a sort of fireless cooker receptacle in a tank of hot water) from which the hot food is to be served. Huge tubs of cracked ice, in which the ice-cream containers are buried, are standing in the shade of the areaway or in the back yard.

LAST PREPARATIONS

Back again in the drawing-room, the florist and his assistants are still tying and tacking and arranging and adjusting branches and garlands and sheaves and bunches, and the floor is a litter of twigs and strings and broken branches. The photographer is asking that the central decoration be finished so he can group his pictures, the florist assures him that he is as busy as possible.

The house is as cold as open windows can make it, to keep the flowers fresh, and to avoid stuffiness. The doorbell continues ringing, and the parlor-maid finds herself a contestant in a marathon, until some one decides that card envelopes and telegrams shall be left in the front hall.

A first bridesmaid arrives. She at least is on time. All decoration activity stops while she is looked at and admired. Panic seizes some one! The time is too short, nothing will be ready! Some one else says the bridesmaid is far too early, there is no end of time.

Upstairs everyone is still dressing. The father of the bride—one would suppose him to be the bridegroom himself—is trying on most of his shirts, and the floor is strewn with discarded collars! The mother of the bride is hurrying into her wedding array so as to be ready for any emergency, as well as to superintend the finishing touches to her daughter's dress and veil.

THE WEDDING DRESS

It is always proper for a bride to wear a white dress and veil, no matter in what season of the year the wedding is held. It may be of any white material, satin, brocade, velvet, chiffon, or entirely of lace. It may be embroidered with pearls, crystals or silver; or it may be as plain as a slip-cover. It may be anything in fact that the bride fancies, and may be made in whatever fashion or period she chooses.

As for her veil—in its combination of lace or tulle and orange

blossoms—perhaps it is copied from a head-dress of Egypt or China, or from the severe drapery of Rebecca herself, or it may proclaim the knowing touch of the Rue de la Paix. It may have a cap, like that of a lady in a French print, or fall in clouds of tulle from under a little wreath, such as might be worn by a child Queen of the May.

The origin of the bridal veil is an unsettled question. Roman brides wore “yellow veils,” and veils were used in the ancient Hebrew marriage ceremony. The veil as we use it may be a substitute for the flowing tresses, which in old times fell like a mantle modestly concealing the bride’s face and form. Or it may be an amplification of the veil which medieval fashion added to every head-dress.

In olden days the garland rather than the veil seems to have been of greatest importance. The garland was the “coronet of the good girl,” and her right to wear it was her inalienable attribute of virtue. Very old books speak of three ornaments that every virtuous bride must wear, “a ring on her finger, a brooch on her breast and a garland on her head.” A bride who had no dowry of gold was said nevertheless to bring her husband great treasure, if she brought him a garland—in other words, a virtuous wife.

At present the veil is usually mounted by a milliner on a made foundation, so that it need merely be put on. But every young girl has her individual idea of what she wishes her wedding veil to be and may choose rather to put it together herself, or have it done by some particular friend, whose taste and skill she especially admires.

If she chooses to wear a veil over her face up the aisle and during the ceremony, the front veil is always a short separate piece about a yard square, gathered on an invisible band, and pinned with a hairpin at either side, after the long veil is arranged. It is taken off by the maid of honor when she gives the bride’s bouquet back to the bride at the conclusion of the ceremony.

The face veil is rather old-fashioned, and is appropriate only for a very young bride of a demure type. The tradition is that a maiden is too shy to face a congregation unveiled, and reveals her face only when she is a married woman.

The length of the train of the bride’s dress depends somewhat upon the size of the church. In a large church the train should

be very long, in a little chapel, short. A moderately short train extends one yard on the ground. No bride should have her dress shorter than twelve inches from the floor. A ballet-skirted bride with a wedding veil—fashion or no fashion—is not seemly or dignified.

Some brides prefer to remove the left glove by merely pulling it inside out at the altar. Usually the under seam of the wedding finger of the glove is ripped for about two inches and the bride need only pull the tip off to have the ring put on. Or, if the wedding is a small one, she wears no gloves at all.

Brides have been known to choose colors other than white. Cloth of silver is quite conventional and so is very deep cream. But cloth of gold suggests the habiliment of a widow rather than that of a virgin maid—of whom the white and orange blossoms, or myrtle leaf, are the emblems.

If a bride chooses to be married in traveling dress, she has no bridesmaids, though she often has a maid of honor. A "traveling" dress is either a "tailor made," if she is going directly to a boat or train, or a morning or an afternoon dress—whatever she would "wear away" after a big wedding.

But to return to our particular bride: Everyone seemingly is in her room: her mother, her grandmother, three aunts, two cousins, three bridesmaids, four small children, two friends, her maid, the dressmaker and an assistant. Every little while the parlor-maid brings a message or a package. Her father comes in and goes out at regular intervals, in sheer nervousness. The rest of the bridesmaids gradually appear and distract the attention of the audience so that the bride has moments of being allowed to dress undisturbed. At last even her veil is adjusted and all present gasp their approval: "How sweet!" "Dearest, you are too lovely!" and "Darling, how wonderful you look!"

Her father reappears: "If you are going to have the pictures taken, you had better all hurry!"

"Oh, Mary," shouts some one, "what have you on that is

'Something old, something new,
Something borrowed, something blue,
And a lucky sixpence in your shoe?'"

"Let me see," says the bride, "'old,' I have old lace; 'new,' I have lots of new! 'Borrowed,' and 'blue?'" A chorus of voices: "Wear my ring," "Wear my pin," "Wear mine! It's

blue!" and some one's pin, which has a blue stone in it, is fastened under the trimming of her dress and serves both needs. If the lucky sixpence—a dime will do—is produced, she must at least pay discomfort for her "luck."

Again some one suggests that the photographer is waiting and time is short. Having pictures taken before the ceremony is a dull custom, because it is tiring to sit for one's photograph at best. But to attempt posing at the moment when the procession ought to be starting, is as trying to the nerves as it is exhausting, and more than one wedding procession has consisted of very "dragged out" young women in consequence.

At a country wedding it is very easy to take the pictures out on the lawn at the end of the reception and just before the bride goes to dress. Sometimes in a town house they are taken in an upstairs room at that same hour. But usually the bride is dressed and her bridesmaids arrive at her house fully half an hour before the time necessary to leave for the church, and pictures of the group, as well as several of the bride alone, are taken with special lights against the background where she will stand and receive.

PROCESSION TO THE CHURCH

Whether the pictures are taken before the wedding or after, the bridesmaids always meet at the house of the bride, where they also receive their bouquets. When it is time to go to the church, there are several carriages or motors drawn up at the house. The bride's mother drives away in the first, usually alone, or she may, if she chooses, take one or two bridesmaids in her car; but she must reserve room for her husband, who will return from church with her. The maid of honor, bridesmaids and flower girls go in closely following vehicles—either their own or ones supplied by the bride's family. Last of all, comes the bride's carriage, which always has a wedding appearance. If it is a brougham, the horses' headpieces are decorated with white flowers and the coachman wears a white boutonnière. If it is a motor, the chauffeur wears a small bunch of white flowers on his coat, and white gloves, and has all the tires painted white to give the car a wedding appearance. The bride drives to the church with her father only. Her carriage arrives last of the procession, and stands without moving, in front of the awning,

until she and her husband—in place of her father—return from the ceremony and drive back to the house for the breakfast or reception. If she has no father, this part is taken by an uncle, a brother, a cousin, her guardian, or other close male connection of her family.

If it should happen that the bride has neither father nor any very near male relative, or guardian, she walks up the aisle alone. At the point in the ceremony when the clergyman asks who gives the bride away, if the betrothal is read at the chancel steps, her mother goes forward and performs the office in exactly the same way that her father would have done.

Or, if she prefers, she stays where she is standing in her proper place at the end of the first pew on the left, and says very distinctly, "I do."

AT THE CHURCH

Meanwhile, about an hour before the time for the ceremony, the ushers arrive at the church and the sexton turns his guardianship over to them. They leave their hats in the vestry, or coat room. Their boutonnières, sent by the groom, should be waiting in the vestibule. They should be in charge of a boy from the florist's, who has nothing else on his mind but to see that they are there, that they are fresh and that the ushers get them. Each man puts one in his buttonhole, and also puts on his gloves. The head usher decides—or the groom has already told them—to which ushers are apportioned the center, and to which the side aisles. If it is a big church with side aisles and gallery, and there are only six ushers, four will be put in the center aisle, and two in the side. Guests who choose to sit up in the gallery find places for themselves.

Often at a big wedding the sexton or one of his assistants guards the entrance to the gallery and admission is reserved by cards for the employees of both families. But usually the gallery is open to those who care to go up. An usher whose "place" is in the side aisle may escort occasional personal friends of his down the center aisle if he happens to be unoccupied at the moment of their entrance. Those of the ushers who are the most likely to recognize the various friends and members of each family are invariably detailed to the center aisle. A brother of the bride, for instance, is always chosen for this aisle because he is best fitted to look out for his own relatives and

to place them according to their near or distant kinship. A second usher should be either a brother of the groom or a near relative who is able to recognize the family and intimate friends of the groom.

The first six to twenty pews on either side of the center aisle are fenced off with white ribbons into a reserved enclosure. The parents of the bride always sit in the first pew on the left, facing the chancel. The parents of the groom always sit in the first pew on the right. The right hand side of the church is the groom's side always, and the left is that of the bride.

SEATING THE GUESTS

It is the duty of the ushers to show all guests to their places. An usher offers his arm to each lady as she arrives, whether he knows her personally or not. If the vestibule is very crowded and several ladies are together, he sometimes gives his arm to the oldest and asks the others to follow. But this is not done unless the crowd is great and the time short.

If the usher thinks a guest belongs in front of the ribbons, though she fails to present her card, he always asks: "Have you a pew number?" If she has, he then shows her to her place. If she has none, he asks whether she prefers to sit on the bride's side or the groom's, and gives her the best seat vacant in the unreserved part of the church. He generally makes a few polite remarks as he takes her up the aisle, such as:

"I am so sorry you came late, all the good seats are taken farther up." Or "Isn't it lucky they have such a beautiful day?" Or "Too bad it is raining." Or perhaps the lady is first in making a similar remark or two to him.

Whatever conversation there is, is carried on in a low voice, not, however, whispered or solemn. The deportment of the ushers should be natural, but dignified and quiet in consideration of the fact that they are in church. They must not trot up and down the aisles in a bustling manner; yet they must be fairly swift as the vestibule is packed with guests who all have to be seated as expeditiously as possible.

The guests without reserved cards should arrive first in order to find good places; then come the reserved-seat guests; and lastly, the immediate members of the families, who all have places held for them in the front pews.

It is not customary for one who is in deep mourning to go to a wedding, but there can be little criticism of an intimate friend who takes a place in the gallery of the church from which she can see the ceremony and yet be apart from the wedding guests. At a wedding that is necessarily small because of mourning, the service is usually held privately in a chapel or in the house, and the women of the family lay aside black for that one occasion and wear white.

IN FRONT OF THE RIBBONS

There are two ways in which people in front of the ribbons are seated. The less efficient way is by means of a typewritten list of those for whom seats are reserved and of the pews in which they are to be seated. This is given to each usher, who reads it over for each guest. From every point of view, the typewritten list is bad. First, it wastes time. As everyone arrives at the same moment, and every lady is supposed to be taken personally up the aisle "on the arm" of an usher, the time consumed while each usher looks up each name on several gradually rumpling or tearing sheets of paper may be easily imagined. Besides this, one who is at all intimate with either family cannot help feeling in some degree slighted when, on giving one's name, the usher looks for it in vain.

The second, and far better method, is to have a pew card enclosed with the wedding invitation, or an inscribed visiting card sent by either family. A guest who has a card with "Pew No. 12" on it, knows, and the usher knows, exactly where to go. Or if she has a card reading, "Reserved" or "Before the ribbons" or any special mark that means in the reserved section, but no particular pew, the usher puts her in the "best position available" behind the first two or three numbered rows that are saved for the immediate family, and in front of the ribbons marking the reserved enclosure.

It is sometimes well for the head usher to ask the bride's mother if she is sure she has allowed enough pews in the reserved section to seat all those with cards. Arranging definite seat numbers has one disadvantage. One pew may have every seat occupied and another may be almost empty. In that case an usher can, just before the procession is to form, shift a few people out of the crowded pews into the others. But it would

be a breach of etiquette for people to re-seat themselves, and no one should be seated after the entrance of the bride's mother.

THE BRIDEGROOM WAITS

Meanwhile, about fifteen minutes before the wedding hour, the groom and his best man—both in morning coats, top-hats, boutonnieres and white buckskin, not shiny, gloves—walk or drive to the church and enter the side door which leads to the vestry. They sit there, or in the clergyman's study, until the sexton or an usher comes to say that the bride has arrived.

THE PERFECTLY MANAGED WEDDING

At a perfectly managed wedding, the bride arrives exactly one minute after the hour to give a last comer time to find a place. Two or three servants have been sent ahead to wait in the vestibule to help the bride and bridesmaids off with their wraps and hold them until they are needed after the ceremony. The groom's mother and father also are waiting in the vestibule. As the carriage of the bride's mother drives up, an usher goes as quickly as he can to tell the groom. Any brothers or sisters of the bride or groom, who are not to take part in the wedding procession and have arrived in their mother's carriage, are now taken by ushers to their places in the front pews. The moment the entire wedding party is in the church, the doors between the vestibule and the church are closed. No one is seated after this, except the parents of the young couple. The proper procedure should be carried out with military exactness, and is as follows:

The groom's mother goes down the aisle on the arm of the head usher and takes her place in the first pew on the right; the groom's father follows alone, and takes his place beside her; the same usher returns to the vestibule and immediately escorts the bride's mother. He should then have time to return to the vestibule and take his place in the procession. The beginning of the wedding march should sound just as the usher returns to the head of the aisle. To repeat: *No person should be seated after the entrance of the mother of the bride.* Nor must any one be admitted to the side aisles while the mother of the bride is being ushered down the center one. Her entrance should



A CHURCH WEDDING

"IN THE CITY OR COUNTRY THE CHURCH IS DECORATED WITH MASSES OF FLOWERS, GREENS AND SPRAYS OF FLOWERS AT THE ENDS OF THE PEWS."

not be detracted from by late arrivals scuttling into their seats behind her. Guests who arrive late must stand in the vestibule or go into the gallery.

The sound of the music is also the cue for the clergyman to enter the chancel, followed by the groom and his best man. The two latter wear gloves but have left their hats and sticks in the vestry room.

The groom stands on the right hand side at the head of the aisle, but if the vestry opens into the chancel, he sometimes stands at the top of the first few steps. He removes his right glove and holds it in his left hand. The best man remains always directly back and to the right of the groom, and does not remove his glove.

HERE COMES THE BRIDE

The description of the procession is given in detail on a preceding page in the "Wedding Rehearsal" section.

Starting on the right measure and keeping perfect time, the ushers come, two by two, four paces apart; then the bridesmaids—if any—at the same distance exactly; then the maid of honor alone; then the flower girls—if any;—then, at a *double distance*, the bride on her father's right arm. She is dressed always in white, with a veil of lace or tulle. Usually she carries a bridal bouquet of white flowers, either short, or with streamers—narrow ribbons with little bunches of blossoms on the end of each—or trailing vines, or maybe she holds a long sheaf of stiff flowers such as lilies on her arm. Or perhaps she carries a prayer book instead of a bouquet.

THE BRIDEGROOM ADVANCES TO MEET THE BRIDE

As the bride approaches, the groom waits at the foot of the steps, unless he comes down the steps to meet her. The bride relinquishes her father's arm, changes her bouquet from her right to her left, and gives her right hand to the groom. The groom, taking her hand in his right, puts it through his left arm—just her finger tips should rest near the bend of his elbow—and turns to face the chancel as he does so. It does not matter whether she keeps his arm or whether they stand hand in hand or merely side by side at the foot of the chancel in front of the clergyman.

HER FATHER GIVES HER AWAY

Her father has remained where she left him, on her left and a step or two behind her. The clergyman stands a step or two above them, and reads the betrothal. When he says "Who giveth this woman to be married?" the father goes forward, still on her left. Half way between her and the clergyman, but not in front of either, the bride turns slightly toward her father, and gives him her right hand. The father puts her hand into that of the clergyman and says at the same moment: "I do!" He then takes his place next to his wife at the end of the first pew on the left.

THE MARRIAGE CEREMONY

A soloist or the choir then sings while the clergyman slowly ascends to the altar, before which the marriage is performed. The bride and groom follow slowly, the fingers of her right hand on his left arm.

The maid of honor, or else the first bridesmaid, moves out of line and follows on the left hand side until she stands immediately below the bride. The best man takes the same position exactly on the right behind the groom. At the termination of the anthem, the bride hands her bouquet to the maid of honor—or her prayer-book to the clergyman—and the bride and groom plight their troth.

When it is time for the ring, the best man produces it from his pocket. If in the handing of it from best man to the groom, to the clergyman, to the groom again, and finally to the bride's finger, it should slip and fall, the best man must pick it up, if he can, without searching; if not, he quietly produces the duplicate, which all careful best men carry in the other waistcoat pocket, and the ceremony proceeds. The lost ring—or the unused extra one—is returned to the jeweler's next day. Which ring, under the circumstances, the bride keeps, is a question as hard to answer as that of the Lady or the Tiger. Would she prefer the substitute ring, the one she was actually married with? Or the one her husband bought and had marked for her? Or would she prefer not to have a substitute ring and have the whole wedding party on their knees searching? In places where "ring bearers" exist, the additional risk of a small boy balanc-

ing it on a pillow would make the chances of a lost ring quite hazardous.

The wedding ring must not be put above the engagement ring. On her wedding day a bride either leaves her engagement ring at home when she goes to church or she wears it on her right hand. Afterwards she wears it above her wedding ring.

When the bridegroom is also to have a ring, the maid of honor hands it to the bride at the moment that the best man gives her ring to the groom, and the bride puts it on his finger immediately after she has received her ring from him. The ceremony then proceeds.

AFTER THE CEREMONY

At the conclusion of the ceremony, the minister congratulates the new couple. The organ begins the recessional. The bride takes her bouquet from her maid of honor—who removes the bride's veil, if she has worn one over her face. She then turns toward her husband—her bouquet in her right hand—and puts her left hand through his right arm, and they descend the steps.

The maid of honor, handing her own bouquet to a second bridesmaid, follows a short distance after the bride, at the same time stooping and straightening out the long train and veil. The bride and groom go on down the aisle. The best man disappears into the vestry room. At a perfectly conducted wedding he does not walk down the aisle with the maid of honor. The maid of honor recovers her bouquet and walks alone. If a bridesmaid performs the office of maid of honor, she takes her place among her companion bridesmaids, who go next; and the ushers go last.

The best man has meanwhile collected the groom's belongings and dashed out of the side entrance and around to the front to give the groom his hat and stick.

Sometimes the sexton takes charge of the groom's hat and stick and hands them to him at the church door as he goes out. But in either case the best man always hurries around to see the bride and groom into their carriage, which has been standing at the entrance to the awning since she and her father alighted from it.

All the other conveyances are drawn up in the reverse order from that in which they arrived. The bride's carriage leaves first, next come those of the bridesmaids, next that of the bride's

mother and father, next that of the groom's mother and father. Then follow the nearest members of both families, and finally all the other guests in the order of their being able to find their conveyances.

The best man goes back to the vestry, where he gives the fee to the clergyman, collects his own hat, and coat if he has one, and goes to the bride's house.

To recur to the ceremony for a moment: As soon as the recessional is over, the ushers hurry back and escort to the door all the ladies who were in the first pews, according to the order of precedence; the bride's mother first, then the groom's mother, then the other occupants of the first pew on either side, then the second and third pews, until all members of the immediate families have left the church. Meanwhile it is a breach of etiquette for other guests to leave their places. At some weddings, just before the bride's arrival, the ushers run ribbons down the whole length of the center aisle, fencing the congregation in. As soon as the occupants of the first pews have left, the ribbons are removed and all the other guests go out by themselves, the ushers having by that time hurried to the bride's house to make themselves useful at the reception.

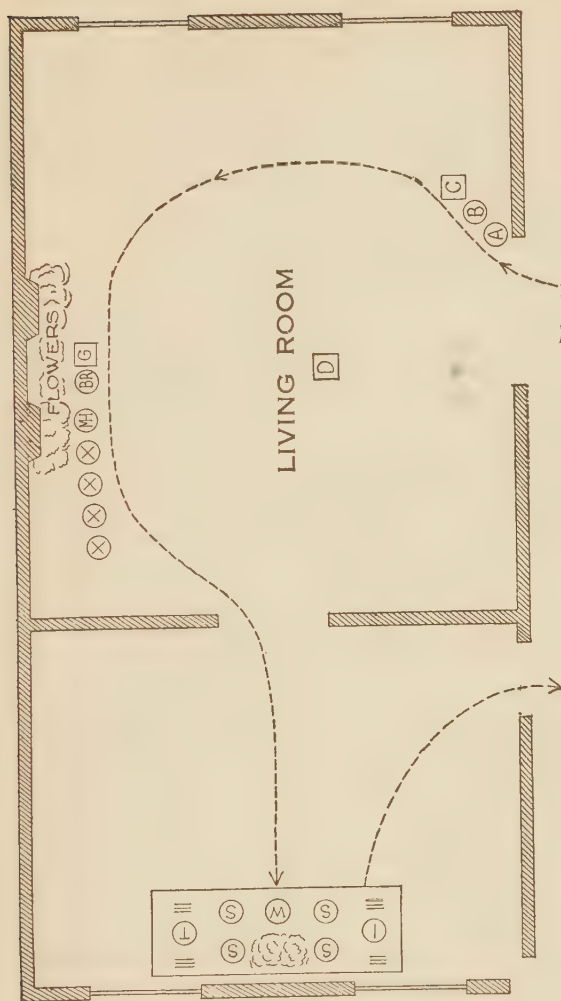
AT THE HOUSE

An awning makes a covered way from the edge of the curb to the front door. At the lower end the chauffeur, or one of the caterer's men, stands to open the motor doors and give return checks to the chauffeurs and their employers. Inside the house the florist has finished, an orchestra is playing in the hall or library, everything is in perfect order. The bride and groom have taken their places in front of the elaborate setting of flowering plants that has been arranged for them.

The bride stands at her husband's right, and her bridesmaids are either grouped beyond her, or else divided, half on her side and half on the side of the groom, forming a crescent with bride and groom in the center—depending upon the shape of the room.

USHERS AT THE HOUSE

At a small wedding the duty of ushers is personally to take guests up to the bride and groom. But at a big reception where



KEY

A: MOTHER OF BRIDE B: MOTHER OF GROOM C: FATHER OF GROOM D: FATHER
OF BRIDE BR: BRIDE G: GROOM MH: MAID OF HONOR X: BRIDESMAIDS I:
BOUILLON S: SANDWICHES & CAKE T: TEA W: WEDDING CAKE—PROGRESS
OF GUESTS

guests outnumber ushers fifty or a hundred to one, being personally conducted is an honor accorded only to the very old, the very celebrated or the usher's own best friends. All the other guests stand in a long congested line by themselves. The bride's mother takes her place somewhere near the entrance of the room, and it is for her benefit that her own butler, or one furnished by the caterer, asks each guest his name and then repeats it aloud. The guests shake hands with the hostess, and, making some polite remark about the "beautiful wedding" or "lovely bride," continue in line to the bridal pair.

WEDDING CONVERSATION

What you should say in congratulating a bridal couple depends on how well you know one, or both of them. But remember it is a breach of good manners to congratulate a bride on having secured a husband.

If you are unknown to both of them, and in a long queue, it is not even necessary to give your name. You merely shake hands with the groom, say a formal word or two such as "Congratulations!"—shake hands with the bride, say—"I wish you every happiness!" and pass on.

If you know them fairly well, you may say to him, "I hope your good luck will stay with you always!" or "I certainly do congratulate you!" and to her "I hope your whole life will be one long happiness," or, if you are much older than she, "You look too lovely, dear Mary, and I hope you will always be as radiant as you look to-day!" Or, if you are a woman and a relative or really intimate friend, you kiss the groom, saying, "All the luck in the world to you, dear Jim, she certainly is lovely!" Or, kissing the bride, "Mary, darling, every good wish in the world to you!"

To all the above, the groom and bride answer merely "Thank you."

A man might say to the groom "Good luck to you, Jim, old man!" Or, "She is the most lovely thing I have ever seen!" And to her "I hope you will have every happiness!" Or, "I was just telling Jim how lucky I think he is! I hope you will both be very happy!" Or, if a very dear friend, kissing the bride, say: "All the happiness you can think of isn't as much as I wish you, Mary dear!" Kissing the bride—and occa-

sionally the groom—is a time-honored custom, but it cannot be too much emphasized that promiscuous kissing among the guests is not in good taste.

To a relative, or old friend of the bride, but possibly a stranger to the groom, the bride always introduces her husband, saying, “Jim, this is Aunt Kate!” Or, “Mrs. Neighbor, you know Jim, don’t you?” Or, formally, “Mrs. Faraway, may I present my husband?”

The groom, on the approach of an old friend of his, says, “Mary, this is cousin Carrie.” Or, “Mrs. Denver, do you know Mary?” Or, “Hello, Steve, let me introduce you to my wife; Mary, this is Steve Michigan.” Steve says “How do you do, Mrs. Smartlington!” And Mary says, “Of course, I have often heard Jim speak of you!”

The bride with a good memory thanks each arriving person for the gift sent her: “Thank you so much for the lovely candlesticks,” or “I can’t tell you how much I love the dishes!” The person who is thanked says, “I am so glad you like it—or them,” or “I am so glad! I hoped you might find it useful.” Or, “I didn’t have it marked, so that in case you have a duplicate, you can change it.”

Conversation is never a fixed grouping of words learned or recited like a part in a play. The above examples are given more to indicate the sort of things people in good society usually say. There is, however, one rule: Do not launch into long conversation or details of *yourself*, how you feel or look or what happened to you, or what *you* wore when you were married! Your subject must not deviate from the young couple themselves, their wedding, their future.

Also be brief in order not to keep those behind waiting longer than necessary. If you have anything particular to tell them, you can return later when there is no longer a line. But even then, long conversation, especially concerning yourself, is out of place.

PARENTS OF THE GROOM

The groom’s mother either receives with the bride’s mother (see page 365), or—quite as properly—she continues the line beyond the bridesmaids. All the guests should shake hands with the groom’s mother, too, whether they know her or not, but it is not necessary to say anything if the line of guests is long. Other-

wise it is courteous to say a few words of greeting if she is a stranger, or otherwise to say something pleasant about the wedding, the bride, or the groom. The bride's father sometimes stands beside his wife, but he usually circulates among his guests just as he would at a ball or any other party where he is host.

The groom's father is a guest and it is not necessary for strangers to speak to him, unless he stands beside his wife and, as it were, "receives"; but there is no impropriety in telling him how well one knows and likes his son or his new daughter-in-law.

The guests, as soon as they have congratulated the bride and groom, go out and find themselves places—if it is to be a sit-down breakfast—at a table.

DETAILS OF A SIT-DOWN BREAKFAST

Unless the house is remarkable in size, there is usually a canopied platform built next to the veranda or on the lawn or over the yard of a city house. The entire space is packed with little tables surrounding the big one reserved for the bridal party. At a large breakfast a second table is reserved for the parents of the bride and groom and a few especially invited friends.

Place cards at the bride's table and at the parents' table are of white cardboard embossed in silver to match the monograms on the wedding cake boxes. Or, plain white cards may have a strap cut—like a double button-hole—and small white flowers thrust under the strap.

Place cards are not put on any of the small tables. All the guests, except the few placed at the two reserved tables, sit with whom they like. Sometimes they do so by pre-arrangement, but usually they sit where they happen to find friends—and room!

The general sit-down breakfast—except in great houses such as a few of those in Newport—is always furnished by a caterer, who brings all the food, tables, chairs, napery, china and glass, as well as the necessary waiters. The butler and footmen of the house may assist or oversee, or be detailed to other duties.

Small *menu* cards printed in silver are usually put on all the tables. Sometimes these cards have the crest of the bride's father embossed at the top, but usually the entwined initials of

the bride and groom are stamped in silver to match the wedding cake boxes.

Example:



Bouillon
Lobster Newburg
Suprême of Chicken
Peas
Aspic of Foie Gras
Celery Salad
Ices
Coffee

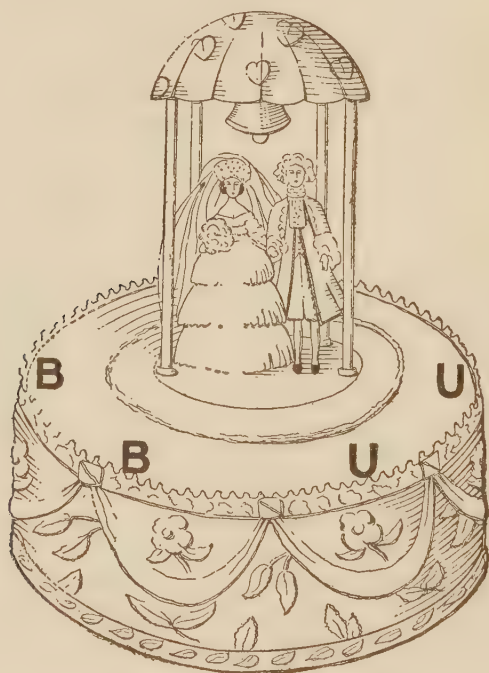
The "bouillon" is more than likely of clear tomato, or it may be a bisque or clam broth. Instead of the bouillon there may be caviar, melon, or grape fruit. Instead of lobster Newburg there may be soft-shell crabs or oyster pâté, or another sea-food. The main dish may also be broiled chicken—half of a chicken for each guest—sweetbreads and mushrooms, or chicken pâté.

Chicken or squab may be the second course, and an aspic with the salad, the third. Individual ices are accompanied by little cakes of assorted variety. There used always to be champagne. A substitute is at best "a poor thing." Orange juice and ginger ale, or white grape juice and ginger ale, with sugar and mint leaves, are two attempts at a satisfying cup.

THE BRIDE'S TABLE

The feature of the wedding breakfast always is the bride's table. Placed sometimes in the dining-room, sometimes on the veranda or in a room apart, this table is larger and more elaborately decorated than any of the others. There are white garlands or sprays or other white flowers, and in the center, as chief ornament, is an elaborately iced wedding cake. On top it has a bouquet of white or silver flowers, or confectioner's quaint dolls representing the bride and groom. The top is usually made like a cover so that when the time comes for the

bride to cut it, it is merely lifted off. The bride always cuts the cake, meaning that she inserts the knife and cuts the first slice, which she divides to share with the groom. Then each person cuts herself or himself a slice. If there are two sets of favors hidden in the cake, there is a silvered nut or other mark in the icing to distinguish the sections to be cut. The bridesmaids' favors are always on the bride's side and the ushers' on the side of the groom.



Various articles, each wrapped in silver foil, have been pushed through the bottom of the cake at intervals. The bridesmaids find a ten-cent piece for riches, a little gold ring for "first to be married," a thimble or little parrot or cat for "old maid," a wish-bone for the "luckiest." On the ushers' side, a button or dog is for "old bachelor," and a miniature pair of dice as a symbol of lucky chance in life.

Squares of oiled paper and tin foil should be at each place, for the bridesmaids and ushers to wrap a piece of cake in to take home and dream on. If a big piece of the wedding

cake is left, the bride's mother has it wrapped in tin-foil and put in a sealed tin box and kept for the bride to open on her first anniversary.

The evolution of the wedding cake began in ancient Rome, where brides carried wheat ears in their left hands. Later, Anglo-Saxon brides wore the wheat made into chaplets, and gradually the belief developed that a young girl, who ate of the grains of wheat which became scattered on the ground, would dream of her future husband. The next step was the baking of a thin dry biscuit which was broken over the bride's head and the crumbs divided among the guests. The next step was to make richer cake, then to ice it. Lastly, instead of having it broken over her head, the bride broke it herself into small pieces for the guests. And so she came to cut it with a knife.

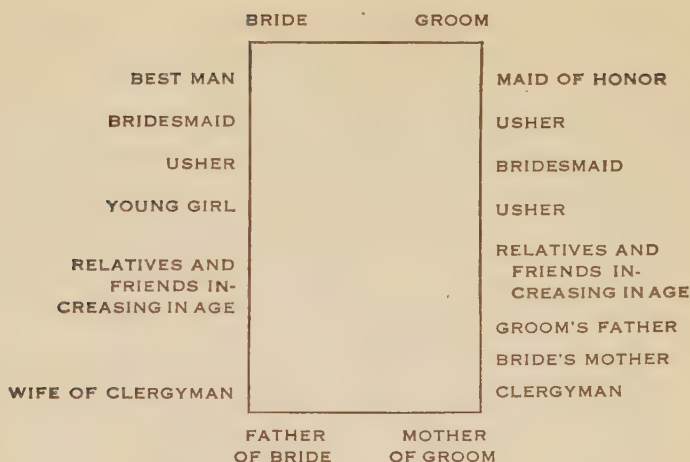
THE TABLE OF THE BRIDE'S PARENTS

The table of the bride's parents differs from other tables in nothing except in its larger size, and the place cards for those who have been invited to sit there. The groom's father always sits on the right of the bride's mother, and the groom's mother has the place of honor on the host's right. The other places at the table are occupied by distinguished guests, who may or may not include the clergyman who performed the ceremony. If a bishop or dean performed the ceremony, he is always included at this table and is placed at the left of the hostess, and his wife, if present, sits at the bride's father's left. Otherwise only especially intimate friends of the bride's parents are invited to this table.

A SMALL WEDDING

At the smallest wedding possible, where only the immediate families are present, they very often all sit together at one lunch or dinner table. (See diagram on following page.)

At a very simple stand-up breakfast the details would be the same, except that in place of the elaborate cold dishes, there would be one hot dish and one salad. If chicken salad is served, there should be a hot dish of eggs or creamed fish. Moreover, if the hot dish is chicken croquettes or chicken à la King, there is a salad of mixed vegetables. The bouillon and ice cream are served as above stated for the big wedding.



Usually, but not always, there is a bride's table, decorated exactly as that described for a sit-down breakfast, and placed usually in the library; but there is no special table for the bride's mother and her guests—or for any one else.

THE STANDING BREAKFAST OR SUPPER

The standing breakfast differs from the sit-down breakfast in service only. Instead of numerous small tables at which the guests are served with a course luncheon, a single long one is set in the dining-room. The regular table is pulled out to its farthest extent. It is covered with a plain white damask cloth—or it may be of embroidered linen and lace insertion. In the center is a bowl or vase or other centerpiece, of white flowers. On it are piles of plates, stacks of napkins and rows of spoons and forks at intervals, making four or possibly six piles altogether. Each pile and stack and row must be uniform, of course, but it is not necessary that any one pile match the pattern of another.

If there is no sit-down bridal table, the wedding-cake is put at the center of one side of the buffet with a centerpiece of flowers behind it. At an elaborate breakfast there is usually a big urn at one end, filled with bouillon, and one filled with chocolate at the other. In four evenly spaced places are placed two cold dishes such as an aspic of chicken, or ham mousse, or a *terraine de foie gras*, or an aspic other than chicken. The hot

dishes may be a *vol-au-vent* of sweetbread and mushrooms, creamed oysters, chicken à la King, or chicken croquettes. New York's perpetual favorite is scrambled eggs and sausages. Also, there may be cold cuts or celery salad in tomato aspic. Whatever the choice is, there are two or three cold dishes and at least two hot dishes. Also the food selected must be easily eatable with a fork while the plate is held in the other hand. There are also rolls and biscuits, *pâté de foie gras* or lettuce and tomato sandwiches. The former are made of split "dinner" rolls with the *pâté* between. There are also thin sandwiches of plain bread and butter, either flat or rolled, like a leaf in which a moth has built a cocoon.

There are dishes filled with fancy cakes, chosen for looks as much as taste, as well as peppermints, caramels, and chocolates or *marrons glacés*. Ices are brought in a little later, when a number of persons have apparently finished the first course, Ice-cream is quite as fashionable as individual ices.

After-dinner coffee is put on a side table, as the champagne used to be. From now on there will probably be a bowl or pitchers of something with a lump of ice in it that can be ladled into glasses and become whatever those gifted with imagination may fancy.

THE COLLATION FOR A WEDDING RECEPTION

In New York eating between meals is distinctly going out of fashion, and even the bridal table is more often eliminated than not. The table is set exactly as for afternoon tea, to which is added the wedding cake, of course, and a white decoration of flowers. Tea is at one end and cocoa or bouillon is at the other. A few dishes of thin sandwiches and little cakes are added and that is all.

THE BOXES OF WEDDING CAKE

In addition to the big regulation wedding cake there are at all weddings, near the front door so that the guests may each take one as they go home, little individual boxes of wedding cake, "black" fruit cake. Each box is made of white moiré or gros-grain paper, embossed in silver with the last initial of the groom intertwined with that of the bride and tied with white satin ribbon. At a sit-down breakfast the wedding cake boxes are

sometimes put, one at each place, on the tables, so that each guest may be sure of receiving one, and other "thoughtless" ones prevented from carrying—sometimes as many as three or four boxes—away.

THE BRIDAL PARTY EAT

Recurring to the sit-down breakfast: When it has reached the second course, and the queue of arriving guests has dwindled and melted away, the bride and groom decide that it is time they go to breakfast. Arm in arm they lead the way to their own table, followed by the ushers and bridesmaids. The bride and groom always sit next to each other, she at his right, the maid of honor, or matron, at his left. The best man is at the right of the bride. Around the rest of the table are bridesmaids and ushers alternately. Sometimes one or two others—sisters of the bride or groom or intimate friends, who were not included in the wedding party—are asked to the table, and when there are no bridesmaids this is always the case.

The decoration of the table, the service, the food, are exactly the same whether the other guests are seated or standing. At dessert the bride cuts the cake, and the bridesmaids and ushers find the luck pieces.

DANCING AT THE WEDDING

On leaving their table the bridal party join the dancing, which by now has begun in the drawing-room where the wedding group received. The bride and groom dance at first together, and then each with bridesmaids or ushers or other guests. Sometimes they linger so long that those who had intended staying for the "going away" grow weary and leave—which is often exactly what the young couple want! Unless they have to catch a train, they always stay until the "crowd thins" before going to dress for their journey. At last the bride signals to her bridesmaids and leaves the room. They all gather at the foot of the stairs. About half way to the upper landing as she goes up, she throws her bouquet, and they all try to catch it. The one to whom it falls is supposed to be the next married. If she has no bridesmaids, she sometimes collects a group of other young girls and throws her bouquet to them.

INTO TRAVELING CLOTHES

The bride goes up to the room that has always been hers, followed by her mother, sisters and bridesmaids, who stay with her while she changes into her traveling clothes. A few minutes after the bride has gone upstairs, the groom goes to the room reserved for him, and changes into the ordinary sack suit which the best man has taken there for him before the ceremony. He does not wear his top hat or his wedding boutonnière. The groom's clothes should be "as good as" new, but need not actually be so. The bride's clothes, on the other hand, are always brand new—every article that she has on.

THE GOING-AWAY DRESS

A bride necessarily chooses her going-away dress according to the journey she is to make. If she is starting off in an open motor, she wears a suitable motor hat and a wrap of some sort over whatever dress, or suit, she chooses. If she is going on a train or boat, she wears traveling clothes, such as she would choose under ordinary circumstances. If she is going to a near-by hotel or a country house put at her disposal, she wears the sort of dress and hat in which she looks prettiest. She should of course under no circumstances dress as though she were one of the ornaments on a Christmas tree, unless she wants to be stared at and commented upon in a way that no one of good breeding can endure.

The average bride and groom of good taste and feeling try to be as inconspicuous as possible. On one occasion, in order to hide the fact that they were "bride and groom," a young couple "went away" in their oldest clothes and were very much pleased with their cleverness, until, pulling out his handkerchief, the groom scattered rice all over the floor of the parlor car. The bride's lament after this was—"Why didn't I wear my prettiest things!"

However, to return to the wedding: The groom, having changed his clothes, waits upstairs, in the hall generally, until the bride emerges from her room in her "going-away" clothes. All the ushers shake hands with them both. His immediate family, as well as hers, have gradually collected. Any that are

missing must unfailingly be sent for. The bride's mother gives her a last kiss, her bridesmaids hurry downstairs to have plenty of rice ready and to tell everyone below as they descend: "Here they come!" A passage from the stairway and out of the front door, all the way to the motor, is left free between two rows of eager guests, their hands full of rice. Upon the waiting motor the ushers have tied everything they can lay their hands on in the way of white ribbons and shoes and slippers.

"HERE THEY COME!"

At last the groom appears at the top of the stairs, a glimpse of the bride behind him. It surely is running the gauntlet! They seemingly count "one, two, three, go!" With shoulders hunched and collars held tight to their necks, they run through shrapnel of rice, down the stairs, out through the hall, down the outside steps, into the motor, slam the door, and are off!

The wedding guests stand out on the street or roadway looking after them for as long as a vestige can be seen—and then gradually disperse.

Occasionally young couples think it clever to slip out of the area-way, or over the roofs, or out of the cellar and across the garden. All this is supposed to be in order to avoid being deluged with rice and having labels of "newly wed" or large white bows and odd shoes and slippers tied to their luggage.

Most brides, however, agree with their guests that it is decidedly "spoil sport" to deprive a lot of friends—who have only their good luck at heart—of the perfectly legitimate enjoyment of throwing emblems of good luck after them. If one white slipper among those thrown after the motor lands right side up, on top of it, and stays there, greatest good fortune is sure to follow through life.

There was a time when the "going away carriage" was always furnished by the groom, and this is still the case if it is a hired conveyance. But nowadays when nearly everyone has a motor, the newly married couple—if they have no motor of their own—are sure to have one lent them by the family of one of them. Very often they have two motors and are met by a second car at an appointed place, into which they change after shaking themselves free of rice. The white ribboned car returns to the house, as well as the decorated and labeled luggage, which was all



AN ALTAR ARRANGEMENT FOR A HOUSE WEDDING

THE AISLE IS FORMED BY PARALLEL RIBBONS STRETCHED FROM THE FRONT EDGES OF THE RUG TO EITHER SIDE OF THE DOOR OF ENTRANCE.

empty—their real luggage having been bestowed safely by the best man that morning in their hotel or on the boat or the train. It may be that they choose a novel journey, for there is, of course, no regulation vehicle. They may travel in a limousine, a yacht, a canoe, on horseback, on bicycles, or by airplane. Fancy alone limits the mode of travel, suggests the destination, or directs the etiquette of a honeymoon.

THOUGHT FOR BRIDEGROOM'S PARENTS

At the end of the wedding there is one thing the bride must not forget. As soon as she is in her traveling dress, she must send a bridesmaid or some one out into the hall and ask her husband's parents to come and say good-by to her. If his parents have not themselves come upstairs to see their son, the bride must have them sent for at once.

It is very easy for a bride to forget this act of thoughtfulness and for a groom to overlook the fact that he cannot stop to kiss his mother good-by on his way out of the house, and many a mother seeing her son and new daughter rush past without even a glance from either of them, has returned home with an ache in her heart. One naturally exclaims, "But how stupid of the mother! Why didn't she go upstairs? Why didn't her son go and find her or send for her?" Usually she does go up, or she is sent for. But often the groom's parents are strangers; and if by temperament they are shy or retiring people they hesitate to go upstairs in an unknown house until they are invited to do so. So they wait, feeling sure that in good time they will be sent for. Meanwhile the bride "forgets" and it does not occur to the groom that unless he makes an effort while upstairs there will be no opportunity in the dash down to the carriage to recognize them—or any one.

FLIPPANCY OR RADIANCE

A completely beautiful wedding is not merely a combination of wonderful flowers, beautiful clothes, smoothness of detail, delicious food. These, though all necessary, are external attributes. The spirit, or soul of it, must have something besides; and that "something" is in the behavior and in the expression of the bride and groom.

The most beautiful wedding ever imagined could be turned from sacrament to circus by the indecorous behavior of the groom and the flippancy of the bride. She, above all, must not reach up and wig-wag signals while she is receiving, any more than she must wave to people as she goes up and then down the aisle of the church. She must not cling to her husband, stand pigeon-toed, or lean against him or the wall, or any person, or thing. She must not run her arm through his and let her hand flop on the other side. She must not swing her arms as though they were dangling rope. She must not switch herself this way and that and she must not "hello" or shout. No matter how young or "natural" and thoughtless she may be, she *must*, during the ceremony and the short time that she stands beside her husband at the reception, assume that she has dignity.

It is not by chance that the phrase "happy pair" is one of the most trite in our language, for happiness above all is the inner essential that must dominate a perfect wedding. An unhappy looking bride, an unwilling looking groom, turns the greatest wedding splendor into sham. Without love it is a sacrament profaned, and the sight of a tragic-faced bride strikes chill to the heart.

The radiance of a truly happy bride is so beautifying that even a plain girl is made pretty, and a pretty one, divine. There is something glad yet sweet, shy yet triumphant, serious yet—radiant! There is no other way to put it. And a happy groom looks first of all protective—he, too, may have the quality of radiance, but it is different—more directly glad. They both look as though there were sunlight behind their eyes, as though their mouths irresistibly turned to smiles. No other quality of a bride's expression is so beautiful as radiance—that visible proof of perfect happiness which endears its possessor to all beholders and gives to the simplest little wedding complete beauty.

THE HOUSE WEDDING

A house wedding involves slightly less expenditure but has the disadvantage of limiting the number of guests. The ceremony is exactly the same as that in a church, excepting that the procession advances through an aisle of white satin ribbons from the stairs down which the bridal party descends, through the drawing-room, to the improvised altar. A small space near

the altar is fenced off with other ribbons, for the family. There is sometimes a low rail behind which the clergyman stands, and always there is a bench or cushion for the bride and groom to kneel on during the prayers of the ceremony. The prayer bench is usually about six or eight inches high, and between three and four feet long; at the back of it an upright on either end supports a crosspiece—or altar rail. It can be made in roughest fashion by any carpenter, or amateur, as it is entirely hidden under leaves and flowers. On the kneeling surface of the bench are placed cushions rather than flowers, because the latter stain. Often the only preparation made is a long thick cushion on the floor. All caterers have the necessary standards to which ribbons are tied, like the wires to telegraph poles. The top of each standard is usually decorated with a spray of white flowers.

At a house wedding the bride's mother stands at the door of the drawing-room—or wherever the ceremony is to be—and receives people as they arrive. But the groom's mother merely takes her place near the altar with the rest of the immediate family. The ushers are purely ornamental, unless the house is so large that "pews" have been installed, and the guests are seated as in a church. Otherwise the guests stand wherever they can find places behind the aisle ribbons. Just before the bride's entrance, her mother goes forward and stands in the reserved part of the room. In an apartment the procession starts in the foyer or bedroom hall. Otherwise the ushers go up to the top of the stairway. The wedding march begins and the ushers come down two and two, followed by the bridesmaids, exactly as in a church, the bride coming last on her father's arm. The clergyman and the groom and best man have, if possible, reached the altar by another door. If the room has only one door, they go up the aisle a few moments before the bridal procession starts.

The chief difference between a church and house wedding is that the bride and groom do not take a single step together. The groom meets her at the point where the service is read. After the ceremony, there is no recessional. The clergyman withdraws, an usher removes the prayer bench, and the bride and groom merely turn where they stand, and receive the congratulations of their guests, unless, of course, the house is so big that they receive in another room.

When there is no recessional, the groom always kisses the bride before they turn to receive their guests. It is against all tradition for any one to kiss the bride before her husband does. There are seldom many bridal attendants at a house wedding—two to four ushers, and one to four bridesmaids—unless the house is an immense one.

In the country, a house wedding may be performed in the garden, with the wedding procession under the trees, and tables out on the lawn—a perfect plan for California or other rainless States, but difficult to arrange on the Atlantic seaboard where rain is too likely to spoil everything.

WHEN THE PARENTS OF THE BRIDE ARE DIVORCED

Supposing that Mrs. John Smith has obtained a divorce and has received unqualified possession of her children, whom she has brought up and for whom their father has shown no concern: Mrs. Smith remarries. When her daughter, Mary Smith, is about to be married, Mary's mother, who is now Mrs. Jones, and her step-father, send out invitations exactly as though Mary's real father were actually as well as legally dead. Thus:

Mr. and Mrs. John Jones
request the honor of your presence
at the marriage of their daughter
Mary Smith
to

(The rest of the invitation as usual.)

On the other hand, if it should happen that, although living with her mother and her step-father, Mary has remained devoted to her own father—whether she spends part of the year with him or not—the wedding is necessarily held in a church or in an assembly room and the invitations are sent out only in the name of Mary's mother. Thus:

Mrs. John Jones
requests the honor of your presence
at the marriage of her daughter
Mary
to

(The rest of the invitation as usual.)

The wedding breakfast, however, is always given by both Mary's mother and her step-father. It is correct, therefore, that Mr. Jones be present as host and that Mary's real father, Mr. Smith, remain absent. The wedding breakfast invitations are worded as follows:

Mr. and Mrs. John Jones
request the pleasure of your company
on Wednesday the Third of April
at One o'clock.

Whether Mr. John Jones accompanies his wife to the church for the wedding of his step-daughter is a question for his and her inclination to decide. Fastidiously—no. But in this day of casual readjustment, possibly—yes.

Mary and her real father arrange to meet where it is least awkward for them. It is better for him to drive to the door of her home and wait in the motor until his daughter is leaving the house. He then gets out of the car and helps her into it, and they drive to the church by a slightly circuitous route. This is done to give her mother time to leave the house immediately after them and to reach the church just ahead of them.

Mary walks down the aisle with her father. He gives her away and then enters a pew two or three rows back of the one occupied by his former wife.

If Mr. Smith, Mary's father, also has married again, it would be in questionable taste for the second Mrs. Smith to go to the wedding, though this question is one that must be settled individually.

A third case: If the wedding is given by Mary's father, the church invitations are sent out in the name of her father, but the house invitations include the name of his second wife. The second wife does not go to the church and Mary's mother does not go to the house. Mary's own mother sits in the front pew with members of her family—but not her second husband. Mary's father gives her away and takes his place in a pew either in the bridegroom's side or in one of the further back pews on the bride's side.

At the breakfast his second wife is hostess and Mary's own mother does not appear.

At the wedding of a son the divorce of parents is not notice-

able. The bridegroom's mother sits in the front pew with her other children or members of her own family. Her husband's nearest relatives sit in the second pew, or with her in the first one, if she has continued to be friends with them and wants them with her. If, on the other hand, their relations are strained, she has only her own family in the first and second pews, and she seats her former husband's family beginning at the third or fourth pew.

In this case, the bridegroom's father sits usually with members of his own family in about the fourth or fifth pew.

At the reception the bridegroom's mother stands near the mother of the bride and also receives. Her former husband and his second wife both may with propriety be guests at the reception. But they naturally avoid approaching his former wife.

Although the above rules are those of conventional observance, individuals of course take these circumstances according to personal feelings and temperament. In fact marriage and divorce are both entered into with such lightness nowadays that it is small wonder that the impulsively wed and petulantly divorced seem so often insensible either to propriety or taste.

THE WEDDING IN ASSEMBLY ROOMS

Those whose houses are very small and yet who wish to have a general reception, sometimes give the wedding breakfast in a hotel or assembly rooms. The preparations are identical with those in a private house. The decorations and menu may be lavish or simple. Although it is perfectly good form to hold a wedding reception in a ballroom, a breakfast in a private house, no matter how simple, has greater distinction than the most elaborate collation in a public establishment. Why this is so, is hard to determine. It is probably because without a "home" atmosphere, though it may be a brilliant entertainment, the sentiment is missing.

REFORM AND ORTHODOX JEWISH WEDDINGS *

The Orthodox wedding ceremony differs somewhat from the Reform Jewish ceremony. In the Orthodox ceremony, the bride

* The Author is indebted for the following material to Rabbi Nathan Krass of Temple Emanu-El, New York.

is veiled and is escorted under a cloth canopy supported by four poles, usually held by hand, by the father and mother. The groom is escorted by his parents. Hats are worn by all men attending the ceremony. Within recent years, the canopy, called "chupa," has been made stationary, that is, the posts rest upon a platform. Sometimes the canopy is made of flowers instead of cloth—the underlying idea being that there must be a covering over the heads of the couple married.

The service is read in Hebrew. The groom places a ring upon the finger of the bride, repeating the following formula: "Thou art consecrated unto me with this ring, according to the law of Moses and Israel." The officiating minister then makes the benediction over the wine, giving the groom and bride the goblet, from which they drink. A document is read in Aramaic, giving in detail the pledge of fidelity and protection on the part of the groom towards the bride, and also indicating the bride's contribution towards the new household. At the conclusion of the ceremony, a glass is broken, symbolizing the fact that one must never overlook, even at the height of happiness, the possibility of misfortune.

In the Reform Service, the vernacular is used. The canopy is dispensed with. Several of the blessings are pronounced in Hebrew. The groom is usually ushered in by his best man, and the bride is escorted on the arm of her father. The matron of honor, the bridesmaids and the ushers function in the regular way. The groom repeats either the Hebrew formula or its English equivalent. The bride and groom also drink wine out of the same cup, symbolizing the cup of joy. Usually the officiating minister delivers a brief address upon the significance of marriage.

THE SECOND MARRIAGE

The details of a spinster's wedding are the same whether she marries a bachelor or a widower, the difference being that a widower does not give a bachelor dinner. The marriage of a widow is the same as that of a maid, except that she cannot wear white or orange blossoms, which are emblems of virginity, nor does she have bridesmaids.

A widow usually takes off her first engagement ring as soon as she becomes engaged. Sometimes, however, she transfers the first ring to her right hand. This depends entirely on her

own and especially on her new fiancé's feelings. Usually she removes her wedding ring at the same time, but occasionally—if her fiancé does not object—she continues to wear her wedding ring until the morning of her second marriage when she takes it off forever. In some European countries the second wedding ring is worn next to the first; but never when the second husband is an American. To be married to the second husband with the first husband's ring would be shocking to the sensibilities of most people. Usually a widow chooses a very quiet wedding. But there is no reason why she should not have a "big" wedding if she cares for it, except that solemn ushers and a bride in traveling dress, or at best a light afternoon one with a hat, does not make an effective procession—unless she is beautiful enough to compensate for all that is missing.

A wedding in very best taste for a widow is held in a small church or chapel, a few flowers or palms in the chancel the only decoration, and two to four ushers. There are no ribboned-off seats, as only very intimate friends are invited. The bride wears an afternoon street dress and hat. Her dress for a church ceremony should be more conventional than if she were married at home, where she could wear a semi-evening gown and substitute a head-dress for a hat. She might even wear a veil if it is a colored one and does not suggest the bridal white one.

A celebrated beauty wore for her second wedding, in her own house, a dress of gold brocade, with a Russian court head-dress and a veil of yellow tulle down the back. Another wore a dress of grey and a Dutch cap of silver lace, and had her little girl in quaint cap and long dress, to match her own, as maid of honor.

A widow has never more than one attendant and most often none. There may be a sit-down breakfast afterwards, or the simplest afternoon tea. In any case, the breakfast is, if possible, at the bride's own house, and the bridal pair may either stay where they are and have their guests take leave of them, or themselves drive away afterwards.

Very intimate friends send presents for a second marriage, and if an acquaintance, for reasons of his own, would like to send a wedding gift, there is of course no possible objection. But there is ordinarily no obligation as in the case of a first marriage.

SUMMARY OF EXPENSES

All the expenses of a wedding belong to the bride's parents. The invitations are issued by them, the reception is at their house, and the groom's family are little more than ordinary guests. The cost of a wedding varies as much as the cost of anything else that one has or does. A big fashionable wedding can total far up in the thousands, and even a simple one entails considerable outlay if it is to be of any size. This cost can, however, be modified by those who are capable of doing things themselves instead of employing professional service at every point.

THE PARENTS OF THE BRIDE PROVIDE:

1. Engraved invitations and cards.
2. The service of a professional secretary who compiles a single list from the various ones sent her, addresses the envelopes, both inner and outer; encloses the proper number of cards; seals, stamps and mails all the invitations. (This is an item which may be omitted if the work is done by the family.)
3. The biggest item of expense—the trousseau of the bride, which may consist not alone of wearing apparel of endless variety and lavish detail, but household linen of finest quality—priceless in these days—and in quantity sufficient for a lifetime. Or it may consist of the wedding dress, and even that a traveling one, and one or two others, with other barest essentials and few accessories.
4. Awnings for church and house. This may be omitted at the house in good weather, at the church if the wedding is a very small one, and at all weddings in the country.
5. Floral decorations of church and house. Bouquets for the bride and bridesmaids, and a boutonnière for the father of the bride. This expense can be eliminated by using garden or field flowers.
6. Choir, soloists and organist at church. (Choir and soloists unnecessary.) And a fee to the sexton.
7. Orchestra at house. This may mean fifty pieces with two leaders, or it may mean a piano, violin and drum, or a violin, harp and guitar—or a phonograph.

8. Motors for the bridal party from house to church and back, and for the bride and groom to drive away in, unless they are fortunate enough to be going on their journey in a car of their own.

9. The collation, which may be the most elaborate sit-down luncheon or the simplest afternoon tea.

10. Boxes of wedding cake—also the big one.

11. Champagne once was one of the biggest items of expense, as a fashionable wedding without plenty of it was unheard of.

12. The bride's presents to her bridesmaids. They may be jewels of value or trinkets of trifling cost.

13. A wedding present to the bride from each member of her family—not counting her trousseau, which is merely part of the wedding.

14. The bride gives a wedding present or a wedding ring, or both, to the groom, if she especially wants to. (Not necessary or even customary.)

15. Photographs taken of the bridal party.

THE BRIDEGROOM'S EXPENSES ARE:

1. The engagement ring—as handsome as he can possibly afford.

2. A wedding present to the bride—jewels if he is able, always something for her personal adornment.

3. His bachelor dinner.

4. The marriage license.

5. A personal gift to his best man and to each of his ushers.

6. To each of the above he gives their wedding ties, gloves and boutonnieres. He buys his own boutonniere.*

7. The wedding ring.

8. The clergyman's fee.

9. From the moment the bride and groom start off on their wedding trip, all the expenditure becomes his.

*In many American cities it is customary for the groom to provide the bouquet carried by the bride. In others it is said to be the custom for the bride to send boutonnieres to the ushers and for the groom to order the bouquets of the bridesmaids. In New York's smart world, the bride's as well as the bridesmaids' bouquets are looked upon as part of the decorative arrangements, all of which are provided by the bride's parents.

WEDDING ANNIVERSARIES

- 1 year, Paper
- 5 years, Wood
- 10 years, Tin
- 15 years, Crystal
- 20 years, China
- 25 years, Silver
- 50 years, Gold
- 75 years, Diamond

Wedding anniversaries are celebrated in any number of ways. The "party" may be one of two, or it may be a dance of many. Most often it is a dinner, and occasionally, an afternoon tea.

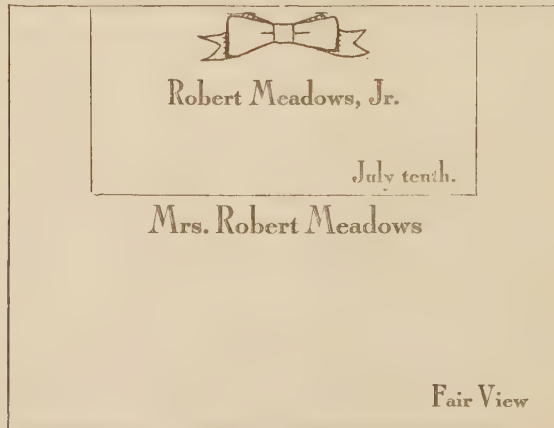
In Germany a silver wedding is a very important event and a great celebration is made of it, but in America it is not very good form to ask any but intimate friends and the family to an anniversary party—especially as those bidden are supposed to send presents. These need not, however, be of value. In fact the paper, wooden and tin wedding presents are seldom anything but jokes. The crystal wedding is the earliest likely to be taken seriously by the gift-bearers. Silver is always serious, and the golden wedding a quite sacred event. Usually the latter occasion is celebrated by a large family dinner to which all the children and grandchildren are invited. Or the married couple may perhaps choose an afternoon at home and receive their friends and neighbors, who are, of course, supposed to bring presents made of gold.

CHAPTER XXII

CHRISTENINGS

In New York's fashionable world births are always announced as quickly as one member of the family after another can get to the telephone and send messages and telegrams to all those especially concerned. But excepting these messages to the various related families and most intimate friends, no announcement is ever made—unless an invitation to the christening be classed as such.

In many cities—New York's disapproval notwithstanding—it is customary and even the fashion to send a birth announcement to the entire list of the friends of both families. A very small card with the baby's name on it and the date of birth is tied with a narrow white ribbon to the upper margin of the mother's visiting card. The height of the baby's card is slightly less than half the height of the mother's card so that her name may be read below it, and it is perhaps half an inch shorter at each side. A "Mr. and Mrs." card may be chosen if preferred.



Printed forms of birth announcements, bought at the stationer's, are everywhere incorrect.

A child can, of course, be christened without making a festivity of it at all—just as two people can be married with none but the clergyman and two witnesses—but nearly every mother takes this occasion to see her friends and show her baby to them.

Invitations to a christening are never formal, because none but the family and a very few intimate friends are supposed to be asked. In this day invitations are nearly all sent over the telephone, except to those who are at a distance, or else friends are asked verbally when seen. But it is both correct and polite to write notes, such as:

Dear Mrs. Kindhart:

The baby is to be christened here at home, next Sunday at half past four, and we hope you and Mr. Kindhart—and the children if they care to—will come.

Affectionately,
Lucy Gilding.

If a telephone message is sent, the form is:

"Mr. and Mrs. Gilding, Jr., would like Mr. and Mrs. Norman to come to the baby's christening on Sunday at half past four, at their house."

ASKING THE GODPARENTS

Before setting the date for the christening, the godmothers—two for a girl and one for a boy—and the godfathers—two for a boy and one for a girl—have, of course, already been chosen.

If a godfather (or a godmother), after having given his consent, is abroad or otherwise out of reach at the time of the christening, a proxy takes part in the ceremony, but without thereby becoming a godfather. Since godparents are always most intimate friends, it is natural to invite them to serve when they come to see the mother and the baby—which they probably do often—or to write to them if they live at a distance. Sometimes they are asked to serve at the same time the baby's arrival is announced to them—occasionally even before.

The Gilding baby, for instance, supposedly sent the following telegram:

Mrs. Richard Worldly,
Great Estates.

I arrived last night and my mother and father were very glad to see me, and I am now eagerly waiting to see you.

Your loving godson,
Robert Gilding, 3d.

But more usually a godparent at a distance is asked by telegraph:

John Strong,
Equitrust, Paris.

It's a boy. Will you be godfather?

Gilding.

But in any case a formally worded request is out of place. Do *not* write: "My husband and I sincerely hope that you will consent to be our son's godmother," etc. Any one so slightly known, as this wording implies, would not be asked to fill so intimate a position as that of godmother without great presumption.

One must never ask any person to be a godmother or godfather whom one does not know intimately, as it is a responsibility not lightly to be undertaken and also one impossible to be refused. Godparents should, however, be chosen from among friends rather than relatives, since the sole advantage of godparents is that they add to the child's stock of relatives, so that if it should be left alone in the world, its godparents become its protectors. But when a child is born with plenty of relatives, who can be called upon for advice and affection and assistance in event of its becoming an orphan, godparents are often chosen from among them.

In France, the godmother is considered, next to the parents and grandparents, as the nearest relative a child can have. In some European countries, the queen or another who is above the parents in rank, assumes a special protectorate over her godchild. In this instance the godmother appoints herself.

In America a similar situation cannot very well exist, though

on rare occasions an employer volunteers to stand as godfather for an employee's child. Godparents must, of course, give the baby a present, if not before, at least at the christening. The standard gift is a silver mug, a porringer, or a knife, fork and spoon, marked usually with the baby's name and that of the giver.

Robert Gilding, 3d
From his godfather
John Strong

Or the presents may be anything else that the godparents fancy. In New England a very rich godfather sometimes gives the baby a bond which is kept with interest intact until a girl is eighteen or a boy twenty-one.

TIME OF CHRISTENING

In other days of stricter observances a baby was baptized in the Catholic or high Episcopal church on the first, or at least second Sunday after its birth. In the Catholic church the christening still takes place when the baby is very young, and always in church or baptistry (unless its baptism is *in extremis*). In the Protestant churches to-day the christening is usually delayed until the mother is up and about again. Often it is put off for months, and in some denominations children need not be christened until they are several years old. The average age is from two to six months.

If the family is very high church, or the baby is delicate and its christening therefore takes place when it is only a week or two old, the mother is carried into the drawing-room and put on a sofa near the improvised font. She is dressed in a becoming negligée and perhaps a cap, and with lace pillows behind her and a cover equally decorative over her feet. The guests in this event are only the family and the fewest possible intimate friends.

THE CHRISTENING IN CHURCH

In arranging for the ceremony the clergyman, of course, is consulted and the place and hour arranged. It may take place at the close of the regular service on Sunday, but if a good

deal is to be made of the christening, a week day is chosen and an hour when the church is not being otherwise used.

The decorations, if any at all, consist of a few palms, or some flowering plants grouped around the font, and the guests invited for the christening seat themselves in the pews nearest to the font.

As soon as the clergyman appears, the baby's coat and cap are taken off and are laid in any convenient pew, and the godmother, holding the baby in her arms, stands directly in front of the clergyman. The other godparents stand beside her and relatives and friends stand nearby.

The godmother who is holding the baby must be sure to pronounce its name distinctly—in fact it is a wise precaution, if the name is a long or an unusual one, to show the name printed on a slip of paper to the clergyman beforehand—as more than one baby has been given a name not intended for it. And whatever name the clergyman pronounces is fixed for life. The little Towne girl, who was to have been called Marian, is actually Mary Ann!

As soon as the ceremony is over, the godmother hands the baby back to its nurse, who puts on its cap and coat, and it is then driven with all its relatives and friends to the house of its parents or grandparents, where a lunch or an afternoon tea has been arranged.

HOUSE CHRISTENING

Unless forbidden by the church to which the baby's parents belong, the house christening is by far the easier, safer and prettier. Easier, because the baby does not have to have wraps put on and off and be taken out and brought in; safer, because it is not liable to catch cold; and prettier, for a dozen reasons.

The baby in the first place looks much prettier in a dress that has not been crushed by having a coat put over it and taken off and put on and off again. In the second place, a baby brought down from the nursery without any fussing is generally "good," whereas one that has been dressed and undressed and taken hither and yon is likely to be upset and therefore to cry. If it cries in church, it just has to cry! In a house it can be taken into another room and be brought back again after it has been made "more comfortable." It is trying to a young mother who is proud of her baby's looks, to go to no end of trouble

to get exquisite clothes for it, and ask all her friends in, and then have it look exactly like a tragedy mask carved in a beet! And you can scarcely expect a self-respecting baby who is hauled and mauled and taken to a strange place and handed to a strange person who pours cold water on it—not to protest. And alas! it has only one means of protest, namely, crying.

The arrangements for a house christening are something like those for a house wedding—only much simpler. The drawing-room, or wherever the ceremony is to be performed, is often decorated with pots of pale pink roses, daisies, white lilacs, or with branches of dogwood. Nothing is prettier than the blossoms of fruit trees—if they can be persuaded to keep their petals on—or any other spring flowers. In summer there are all the garden flowers. In autumn, cosmos and white chrysanthemums, or at any season, baby's breath and roses.

The font is always a bowl—of silver usually—put on a small high table. A white napkin on the table inevitably suggests a restaurant rather than a ritual and is therefore unfortunate, and most people of taste prefer to have the table covered with old church brocade and an arrangement of flowers, either standing behind it or laid upon it, so that the stems are toward the center and covered by the base of the bowl.

If the clergyman is to wear vestments, a room must be put at his disposal.

At the hour set for the ceremony, the clergyman enters the room first and takes his place at the font. The guests naturally make way, forming an open aisle. If not, the baby's father or another member of the family clears an aisle. The godmother carries the baby and follows the clergyman; the other two godparents walk behind her, and all three stand near the font. At the proper moment the clergyman takes the baby, baptizes it and hands it back to the godmother, who holds it until the ceremony is over.

CLOTHES AT THE CHRISTENING

The baby's christening dress is always especially elaborate and beautiful. Often it is one that was worn by the baby's mother, father, or even its grand or great-grandparent. Baby clothes should be as sheer as possible and as soft. The ideal dress is of mull with much or little real Valenciennes or pos-

sibly other fine flat lace and the finest hand embroidery. But however much or little its trimming, the dress must be exquisite in texture. In fact, everything for a baby ought to be hand-made. The dress may be as plain as a charity garment, but of fine material and with tiny hand stitches. If the baby is very little, it is usually laid on a lace trimmed pillow. This lace, too, should be Valenciennes, or other equally fine flat lace.

The godmother or godmothers wear the sort of clothes they would wear at an afternoon tea, the godfather or godfathers should wear formal afternoon clothes, unless the christening be held in the country. The other guests wear ordinary afternoon clothes, and the mother—unless she be lying on the sofa—wears a light-colored afternoon dress. She should not wear black on this occasion.

At the christening everything the baby wears is white. But at other times the various colored accessories for a girl are supposed to be pink, and for a boy, blue. But a mother naturally—if she is sensible—chooses the color she prefers.

As soon as the ceremony has been performed, the clergyman goes to the room set apart for him, changes into his ordinary clothes, and then returns to the drawing-room to be one of the guests at luncheon or tea. The godmother hands the baby to the nurse, or maybe to its mother, and everyone gathers around to admire it. And the party becomes exactly like every informal afternoon tea.

The only difference between an ordinary informal tea and a christening is that a feature of the latter is a christening cake and caudle. The christening cake is generally a white “lady” cake elaborately iced, sometimes with the baby’s initials, and garlands of pink sugar roses. And although according to cook-books caudle is a gruel, the actual caudle invariably served at christenings is a hot eggnog, drunk out of little punch cups. One is supposed to eat the cake as a sign that one partakes of the baby’s hospitality, and is therefore its friend, and to drink the caudle to its health and prosperity. But by this time the young host—or hostess—is peacefully asleep in the nursery.

CHAPTER XXIII

FUNERALS

At no time are we so indifferent to the social world and all its code as when we stand baffled and alone at the brink of unfathomable darkness into which our loved one has gone. The last resource to which we would look for comfort at such a time is the seeming artificiality of etiquette. Yet it is in the hours of deepest sorrow that etiquette performs its most real service. All set rules of social procedure have for their object the smoothing of personal contacts, and in nothing is smoothness so necessary as in observing the solemn rites accorded to our dead.

It is the time-worn servitor, Etiquette, who draws the shades, who muffles the bell, who keeps the house quiet, who hushes voices and footsteps and sudden noises, who stands between well-meaning and importunate outsiders and the retirement of the bereaved, who decrees that the last rites shall be performed smoothly and with beauty and gravity.

FIRST DETAILS

If immediate members of the family are not already present, the first act of some one at the bedside of the deceased is to telephone or to telegraph to them, to the clergyman and the sexton of the church to which the family belong, and possibly to one or two most intimate friends whose capability and sympathy can be counted on—as there are many things which must be done for the stricken family as well as for the deceased. The sexton of the church in many denominations is also an undertaker. If he is not, then an outside funeral director is sent for.

In case the illness has been a long one, it may be that the

family has become attached to the trained nurse, and no one is better fitted than she to turn her ministrations from the one whom she can no longer help, to those who have now very real need of just such care as she can give.

If the death be sudden, or the nurse unsympathetic or for other reasons unavailable, then a relative or a near friend of practical sympathy is the ideal attendant in charge.

NEWSPAPER NOTICE OF THE DEATH

Sometimes the sexton, but usually a member of the family, sends the advertisement to the newspapers announcing the death, and the time and place of the funeral. The form can be selected from among those appearing in the daily press.

With the exception of the telephone messages or telegrams to relatives and very intimate friends, no other notices are sent out. Only those who are expected to go to the house at once have messages sent to them. All others are supposed to read the notice in the newspapers. When the notice reads, "funeral private," and neither place nor time is given, very intimate friends are supposed to be notified. Others understand they are not expected to be present.

The notification of a private funeral is telephoned, or the friend in charge writes on his or her personal card: "Mr. Brown's funeral will be at Christ Church, Monday at 11 o'clock."

HANGING THE BELL

As a rule the funeral director hangs crepe streamers on the bell; white ones for a child, black and white for a young person, or black for an older person. This signifies to the passerby that it is a house of mourning so that the bell will not be rung unnecessarily. Or the family orders a florist to hang a bunch of violets, or other purple flowers on black ribbon streamers, for a grown person; or white violets, white carnations—any white flower without leaves—on the black ribbon for a young woman or young man; or white flowers on white gauze or ribbon for a child.

In an apartment house, the entrance to the building must never bear a funeral emblem, and even the bell at the door of the apartment is rarely if ever hung.

CHECKING FUNERAL EXPENSES IN ADVANCE

It is strange that long association with the sadness of death should seem to have deprived an occasional funeral director of all sense of moderation. Whether the temptation of "good business" gradually undermines his character—knowing as he does that bereaved families ask no questions—or whether his profession is merely devoid of taste, he will, if not checked, bring the most ornate and expensive casket in his establishment. He will perform every rite that his professional ingenuity for expenditure can devise. He will employ every attendant he has. He will order vehicles numerous enough for the cortège of a President. He will even, if thrown in contact with a bewildered chief-mourner, secure a pledge for the erection of an elaborate mausoleum.

Some one, therefore, who has the family's interest at heart and knows their taste and purse, should go personally to the establishment of the undertaker, and not only select the coffin, but go carefully into the specification of all other details, so that everything necessary may be arranged for, and unnecessary items omitted.

This does not imply that a family which prefers a very elaborate funeral should not be allowed to have one. But the great majority of people have moderate rather than unlimited means, and it is not unheard of that a small estate is seriously depleted by vulgarly lavish and entirely inappropriate funeral expenses. The person who looks after the funeral arrangements would be a poor sort were he not willing to endure a little troublesome inquiry, rather than allow his friends, who might have been protected, to be deluged with bills which it cannot but embarrass them to pay.

HONORARY PALLBEARERS

The member of the family who is in charge will ask either when they come to the house, or by telephone or telegraph if they are at a distance, six or eight men who are close friends of the deceased to be the pallbearers. When a man has been prominent in public life, he may have twelve or more from among his political or business associates as well as his life-

long social friends. Near relatives are never chosen, as their place is with the women of the family. For a young woman, her own friends or those of her family are chosen. It is a service that may not be refused for any reason, except serious ill-health.

The one in charge will tell the pallbearers where they are to meet. It used to be customary for them to go to the house on the morning of the funeral and drive to the church behind the hearse, but as everything tending to a conspicuous procession is being gradually done away with, it is often preferred to have them wait in the vestibule of the church.

Honorary pallbearers serve only at church funerals. They do not carry the coffin for the reason that, being unaccustomed to bearing such a burden, one of them might possibly stumble, or at least give an impression of uncertainty or awkwardness that might detract from the solemnity of the occasion. The sexton's assistants—or those of the funeral director—are trained for this service.

CONSIDERATION FOR THE FAMILY

Persons under the shock of genuine affliction are upset not only mentally but are all unbalanced physically. No matter how calm and controlled they seemingly may be, no one can under such circumstances be normal. Their disturbed circulation makes them cold, their distress makes them unstrung, sleepless. Persons they normally like, they often turn from. No one should ever be forced upon those in grief, and all over-emotional people, no matter how near or dear, should be barred absolutely. Although the knowledge that their friends love them and sorrow for them is a great solace, the nearest afflicted must be protected from any one or anything which is likely to overstrain nerves already at the threatening point, and none have the right to feel hurt if they are told they can neither be of use nor be received. At such a time, to some people companionship is a comfort, but others shrink from their dearest friends.

One who, by choice or accident, is selected to come in contact with those in affliction should, like a trained nurse, banish all consciousness of self. Otherwise one will be of no service—and service is the only gift of value that can be offered.

FIRST AID TO THE BEREAVED

First of all, the ones in sorrow should be urged if possible to sit in a sunny room and where there is an open fire if there is cold, or even nearly cold weather. Occasional offerings of food should be taken to them on a tray, such as: a cup of tea or coffee or bouillon, with thin toast, a poached egg, milk if they like it hot, or milk toast, or for an older person, a milk punch or eggnog with a biscuit. Cold milk is bad for one who is already chilled. It is better for some to eat as often as possible, since the activity of digestion helps to banish the symptoms of panic or collapse.

It sounds paradoxical to say that those in sorrow should be protected from all contacts, and yet it is the worst thing possible to leave them much alone with their own thoughts. Also they must be asked about the details of the funeral: when they would like it held, whether in church or at the house, whether they want special music or flowers ordered, and where the interment is to be.

ON DUTY AT THE DOOR

A friend or a servant is always stationed in the hall to open the door, receive notes and cards, and to take messages. In a big house the butler in his day clothes should answer the bell, with the parlor-maid to assist him, until a footman can procure a black livery and take his or her place. A parlor-maid or waitress at the door should wear either a black or gray dress, with her plainest white apron, collar and cuffs.

A MEMBER OF THE FAMILY IN CHARGE

An intimate friend or male member of the family should be—if not at the door—as near the front hall as possible to see the countless people with whom details have to be arranged, to admit to a member of the family any one they may want to see, and to give news to, or take messages from, others.

As people come to the house to enquire and offer their services, he gives them commissions the occasion requires. The first friend who hurries to the house—in answer to the tele-

phone message which announced the death—is asked to break the news to an invalid connection of the family, or he may be sent to the florist to order the bell hung, or to the station to meet a child arriving from school.

MOURNING FOR THE FUNERAL

Among those who come to the house there is sure to be a woman friend or relative of the family whose taste and means of outlay are similar to those of the family. She looks through the clothes they have, to see if there is not a black dress or suit that can be used, and makes a list of the necessary articles only which will have to be procured.

All dressmaking establishments give precedence to mourning orders and will execute a commission within twenty-four hours. Also, most of the department stores are willing to send a selection of clothes on approval, so that a choice may be made by the family in the privacy of their own rooms. Nearly always acquaintances who are themselves in mourning offer to lend veils, and wraps, so that the garments which must be bought for the funeral may be as few as possible. Most women have a plain black suit, or dress, the trimming of which can quickly be removed or covered by a maid or by a friend.

As men's clothes are standardized most men can go to a clothier and buy a ready-made black suit. Otherwise they must borrow, or wear what they have, as no tailor can make a suit within twenty-four hours.

“SITTING UP” NO LONGER CUSTOMARY

Unless the deceased be a prelate or personage whose lying-in-state is a public ceremony, or unless it is the particular wish of the relatives, the solemn vigil through long nights by the side of the coffin is no longer essential as a mark of veneration or of love for the departed.

Nor is the soulless body dressed in elaborate trappings of farewell grandeur. Everything is done to avoid unnecessary evidence of the change that has taken place. In case of a very small funeral the person who has passed away is sometimes left lying in bed in night clothes, or on a sofa in a wrapper, with flowers, but no set pieces, about the room, so that an

invalid or other sensitive bereft one may say farewell without ever seeing the all too definite finality of a coffin. In any event the last attentions are paid in accordance with the wish of those most nearly concerned.

EXTRA WORK FOR SERVANTS

Kindness of heart is latent in all of us, and servants, even if they have not been long with a family, rise to such an emergency as a funeral, which always puts additional work upon them and often leaves them to manage under their own initiative. The house is always full of people. Family and intimate friends occupy all available accommodation, but it is a rare household which does not give sympathy as generously below stairs as above; and a servant who did not willingly and helpfully assume a just share of the temporary tax on energy, time and consideration would be thought very heartless by the others.

CHURCH FUNERAL

The church funeral is the more trying in that the family have to leave the seclusion of their house and face a congregation. On the other hand, many who find solemnity only in a church service with the added beauty of choir and organ, prefer to take their heartrending farewell in the House of God.

ARRANGING AND RECORDING FLOWERS

An hour before the time for the service, if the family is Protestant, one or two woman friends go to the church to arrange the flowers which are placed about the chancel. If the flowers are many, these friends should, if possible, have the assistance of a florist, because the effective grouping and the fastening of heavy wreaths and sprays is likely to overtax the skill of novices, no matter how perfect their taste may be. Whoever takes charge of the flowers must carefully collect all the notes and cards. Also, they should always supply themselves with screw-point pencils because the points of wood pencils break easily. On the outside of each envelope they write a description of the flowers that the card was sent with, as, for example:

"Large spray of Easter lilies and palm branches tied with white ribbon."

"Laurel wreath with gardenias."

"Long sheaf of pink roses and white lilies."

These descriptions will identify the senders of the flowers when notes of thanks are sent.

As the appointed time for the funeral draws near, the organ plays softly, the congregation gradually fills the church. The first pews on either side of the center aisle are left empty.

THE PROCESSIONAL

The funeral procession forms in the vestibule. If there is to be a choral service the minister and the choir enter the church from the rear, and precede the funeral cortège. Directly after the choir and clergy come the pallbearers, two by two, then the coffin covered with flowers and then the family—the chief mourner being first.

Usually each woman leans upon the arm of a man. But two women or two men may walk together according to the division of the family. If the deceased is one of four sons and there is no daughter, the mother and father walk together immediately after the body of their child, and they are followed by the two elder sons and then the younger, and then the nearest woman relative.

If there is a grandmother, she walks with the eldest son and the two younger sons follow. If it is a family of daughters, who are following the father, the eldest daughter may walk with her mother, or the mother may walk with her brother, or a son-in-law. Although the arrangement of the procession is thus fixed, those in deepest affliction should each be placed next to the one whose nearness may be of most comfort. A younger child, who is calm and soothing, would better be next to his mother than an older one who is of more nervous temperament.

At the funeral of a wife her husband sometimes walks alone, but usually with his mother or his daughter, possibly the wife's mother, especially if she is a widow. Only exceptionally intimate friends ever walk with the family. In this case they are also dressed in black but not in crepe. At the chancel the choir take their accustomed places, the clergyman stands at the

foot of the chancel steps, the honorary pallbearers take their places in the front pews on the left, and the coffin is set upon a stand previously placed there for the purpose. The bearers of the coffin walk quietly to inconspicuous stations on the side aisles. The family occupy the front pews on the right, the rest of the procession fill vacant places on either side. The service is then read.

THE RECESSIONAL

Upon the conclusion of the service, the procession moves out in the same order as it came in, excepting that the choir remain in their places and the honorary pallbearers go first. Outside the church, the coffin is put into the hearse, the family enter motors waiting immediately behind the hearse, and the flowers are put into a covered vehicle. It is very vulgar to fill open landaus with floral offerings and make a parade through the streets.

FEW GO TO THE BURIAL

If the burial is in the churchyard or otherwise within walking distance, the congregation naturally follows the family to the graveside. Otherwise, the general congregation no longer expects, nor wishes, to go to the interment, which—excepting at a funeral of public importance—is witnessed only by the immediate family and the most intimate friends. The long line of carriages that used to stand at the church, ready to be filled with a long file of mere acquaintances, is a barbarous thing of the past.

FUNERAL AT THE HOUSE

Many people prefer a house funeral. It is simpler, more private, and obviates the necessity of those in sorrow to face people. At a house funeral the nearest relatives either take their places near the coffin, or they may stay apart in an adjoining room where they can hear the service yet are in seclusion. If the women of the family are present, they wear hats and veils, as in a church.

All other women keep their wraps on. The men wear their overcoats or carry them on their arms and hold their hats in their hands.

MUSIC AT A FUNERAL

To many people there is lack of solemnity in a service outside a church and without the accompaniment of the organ. It is almost impossible to introduce instrumental music that does not sound either dangerously suggestive of the gaiety of entertainment or else thin and flat. A quartet or a choir is beautiful and appropriate, if available, but otherwise there is usually no music at a house funeral.

HOUSE ARRANGEMENT

A pseudo authority is supposed to have said somewhere that only flowers sent by very dear friends should be shown at a house funeral. But nothing could be more destitute of feeling and decency than that individuals or societies kind enough to send flowers, should have their offerings relegated to the back yard—or wherever it is that the cavaliers would have them hid!

In a small house where flowers would be overpowering, it is customary to insert in the death notice: "It is requested that no flowers be sent," or "Kindly omit flowers." Arrangements for the service are usually made in the drawing-room, and the coffin is placed in front of the mantel, or between the windows, but always at a distance from the door, usually on stands brought by the funeral director, who also brings enough camp chairs to fill the room without crowding. A friend, or a member of the family, collects the cards and places the flowers behind and at the side and against the stands of the coffin. If there is to be a blanket or pall of smilax, or other leaves with or without flowers, fastened to a frame, or sewed on thin material and made into a covering, it is always ordered by the family. Otherwise, the wreaths to be placed on the coffin are chosen from among those sent by the family.

THE SERVICE AT A HOUSE FUNERAL

As friends arrive they are shown to the room where the ceremony is to be held, but they take their own places. A room must be apportioned to the clergyman in which to put on his

vestments. At the hour set for the funeral the immediate family, if they feel like being present, take their places in the front row of chairs. The women wear small hats or toques and long crepe veils over their faces. The clergyman takes his stand at the head of the coffin and reads the service.

At its conclusion the coffin is carried out to the hearse, which, followed by a small number of motors, proceeds to the cemetery.

It is rare that any but a small group of relatives and intimate men friends go to the cemetery, and it is not thought unloving or slighting of the dead that no women be at the grave. The grave is lined with boughs and green branches—to lessen the impression of bare earth.

A DISTANT COUNTRY FUNERAL

In the country, where relatives and friends arrive by train, carriages or motors must be provided to convey them to the house or church or cemetery. If the clergyman has no conveyance of his own, a motor must always be sent for him. If the funeral is held in a house, a room must be set apart for him in which to change his clothes.

It is unusual for a family to provide a "special car." Sometimes the hour of the funeral is announced in the papers as taking place on the arrival of a certain train, but everyone who goes to it is expected to pay his own railway fare and make, if necessary, his own arrangements for lunch.

Only when the country place, where the funeral is held, is at a distance from town and involves a long drive from the railway station, a light repast of bouillon, rolls and tea and sandwiches may be spread on the dining-room table. Otherwise refreshments are never offered—except to those of the family, of course, who are staying in the house.

THE HOUSE RESTORED TO ORDER

While the funeral cortège is still at the cemetery, some one who is in charge at home must see that the mourning emblem is taken off the bell, and any furniture that has been displaced is put back where it belongs. Unless the day is hot, a fire should be lighted in the living-room to make a little more cheerful

the sad home-coming of the family. It is also well to prepare hot tea or broth, and it should be brought to them upon their return without their being asked if they would care for it. Those who are in great distress want no food, but if it is handed to them, they will naturally take it, and something to stimulate impaired circulation is what they most need.

MOURNING

A generation or two ago the regulations for mourning were definitely prescribed, definite periods according to the precise degree of relationship of the mourner. One's real feelings, whether of grief or comparative indifference, had nothing to do with the outward manifestation one was obliged, in decency, to show. The tendency to-day is toward sincerity. People do not put on black for aunts, uncles and cousins unless there is a deep tie of affection as well as of blood.

Many persons to-day do not believe in going into mourning at all. There are some who believe, as do the races of the East, that great love should be expressed in rejoicing in the re-birth of a beloved spirit instead of selfishly mourning their own earthly loss. But most people, even those objecting to public manifestations of grief, find themselves impelled not only to declare their devotion by the emblem of black, but to accept the protection of mourning when real sorrow comes.

THE PROTECTION OF MOURNING

If you see acquaintances of yours in deepest mourning, it does not occur to you to go up to them and babble trivial topics or ask them to a dance or dinner. If you pass close to them, irresistible sympathy compels you merely to stop and press their hand and pass on. A widow, or mother, in the newness of her long veil, has her hard path made as little difficult as possible by everyone with whom she comes in contact, no matter on what errand she may be bent. A clerk in a store will try to wait on her as quickly and as attentively as possible. Acquaintances avoid stopping her with long conversation that could not but torture and distress her. She meets small kindnesses at every turn, which save unnecessary jars to supersensitive nerves.

Once in a great while, a tactless person may have no better sense than to ask her abruptly for whom she is in mourning. Such people would not hesitate to walk over the graves in a cemetery. And fortunately, such encounters are few.

Because many people dislike long mourning veils and all crepe generally, by individual choice, it is absolutely correct to omit both.

A WORD OF ECONOMY

In the first days of stress, people sometimes give away every colored article they possess, and not until later are they aware of the effort, to say nothing of the expense, necessary to procure an entire new wardrobe. Therefore it is well to remember that:

Dresses and suits can be dyed without ripping. Any number of fabrics, for instance, all woolens, soft silks, *crêpe de Chine*, *georgettes* and *voiles*, dye perfectly. Buttonholes sometimes have to be re-worked, snaps or hooks and eyes changed to black, a bit of trimming taken off or covered with braid, dull silk or crepe. Then the clothes look every bit as well as though newly ordered. All leather shoes can be blackened, including those of lizard-skin. Straw hats can be blackened with a stain, sold in every drug store, but felt hats must usually be discarded, as well as materials made of wool or silk with cotton mixture.

MOURNING MATERIALS

Lustreless silks, such as *crêpe de Chine*, *georgette*, *chiffon*, *grosgrain*, *peau de soie*, dull finish *charmeuse* and *taffeta*, and all plain woolen materials, are suitable for deepest mourning. Uncut velvet is as deep mourning as crepe, but cut velvet is not mourning at all! Nor is satin or lace. The only lace permissible is a plain or hemstitched net known as "footing."

Fancy weaves in stockings are not mourning, nor is bright jet or silver. A very perplexing decree is that clothes entirely of white are deepest mourning but the addition of a black belt or hat or gloves produces second mourning.

Patent leather and satin shoes are not mourning.

People in second mourning wear all combinations of black and white as well as clothes of grey and mauve. Many of the laws for materials seem arbitrary, and people interpret them

with greater freedom than they used to, but never under any circumstances may one, who is not entirely in colors, wear satin, embroidered in silver, or trimmed with jet and lace. With the exception of a string of pearls and an habitual ring or two, much jewelry with deepest mourning is not in good taste. Habitual jewels are permissible, however, where a new ornament is not. Older women who have habitually worn pearl or even diamond earrings, always continue to wear them, in the same way that a man continues to wear a watch.

WHEN A VEIL IS NOT WORN

A crepe veil is out of place in a theater or restaurant, or any public place of amusement. On the other hand, people left long to themselves and their own thoughts grow easily morbid, and the opera, a concert, or an interesting play may exert a beneficial relaxation. Gay restaurants with thumping, strident musical accompaniment or entertainments of the cabaret variety, need scarcely be commented upon for those in mourning. But to go to a *matinée* with a friend or relative is becoming more and more customary. Also the moving picture theaters, which require no mental effort, often divert a sad mind for an hour or so, and they are an undeniable blessing. An observer would have to be much at a loss for material who could find anything to criticize in seeing one in deepest mourning under such circumstances.

One generally leaves off a long veil, however, for such an occasion and drives bareheaded, if it be evening, or substitutes a short black face veil over one's hat on entering and leaving a building in the daytime.

MOURNING FOR COUNTRY WEAR

Except for very elderly ladies to wear to church, crepe veils and clothes heavily trimmed with crepe are not appropriate in the country—ever!

Mourning clothes for the summer consist of plain black serge or tweed, silk or cotton material, all black with white organdy collar and cuffs, and a veil-less hat with a brim. Or one may dress entirely in dull materials of white.

A WIDOW'S MOURNING

A widow used never to wear any but woolen materials, made as plain as possible, with deep-hemmed turn-back cuffs and collar of white organdy. On the street she wore a small crepe bonnet with a widow's cap-border of white crepe or organdy and a long veil of crepe or nun's veiling to the bottom edge of her skirt, over her face as well as down her back. At the end of three months the front veil was put back from over her face, but the long veil was worn two years at least, and frequently for life. To-day she wears lustreless silks as well as wool. The duration of mourning is shorter, and she need never wear her veil over her face, except at the funeral, unless she so choose.

A widow of mature years may wear deep mourning for life, but convention to-day exacts deep mourning with crepe veil one year, black the second year, and second mourning the third. But shorter periods of mourning are becoming more and more the custom and many consider going into colors after two years conventional.

THE YOUNG WIDOW

The young widow should wear deep crepe for a year, and then plain black for six months, and second mourning for six months longer. There is nothing so utterly captivating as a sweet young face under a widow's veil, and it is not to be wondered at that her own loneliness and need of sympathy, combined with all that is appealing to sympathy in a man, results in the healing of her heart. She should, however, *never* remain in mourning for her first husband after she has decided she can be consoled by a second.

There is no reason why a woman—or a man—should not find such consolation, but she should keep the intruding attraction away from her thoughts until the year of respect is up, after which she is free to put on colors and make happier plans.

MOURNING WORN BY A MOTHER

A mother who has lost a grown son or daughter wears the same mourning as that prescribed for a widow, excepting the

white cap *ruche*. Some mothers wear mourning always, others do not believe in being long in black for a spirit that was young, and, for babies or very young children, wear colorless clothes of white or grey or mauve.

A DAUGHTER OR SISTER

A daughter or a sister of mature years wears a veil over her face at the funeral. And if she so choose she may wear a crepe veil down her back for from three months to a year, according to her age and feeling. An older woman wears deep black for her parents, sisters and brothers for a year, and then lightens her mourning during the second year. A young girl, who is in society or in college, may wear a crepe veil for her parents or her betrothed, if she so desires, or she may wear a thin net veil edged with crepe, the corners of which fall a short way down her back. Or she may omit a veil of any kind.

Very young girls, of from fourteen to eighteen years, wear black for three months and then six months of black and white. They never wear veils of any sort, nor are their clothes trimmed with crepe. Children from eight to fourteen wear black and white or grey for from six months to a year for a parent, and for half that time for brother, sister or grandparent. Young children are rarely put into mourning, though their clothes are often selected to avoid vivid color. They usually wear white, occasionally light grey. Very little children in anything black are too pitiful.

MOURNING FOR A FAMILY-IN-LAW

A wife always goes into mourning with her husband on the occasion of a death in his family, but to a slightly less degree. A husband also goes into mourning with his wife on the like occasion. She wears black, but not crepe, for her husband's parents, brothers and sisters. The length of time she wears it depends on the customs of the community in which they live.

EXTREME FASHION INAPPROPRIATE

Ultra-fashionable clothes in mourning are always an offense against good taste. To have the impression of "fashion" domi-

nant is contrary to the meaning of somber garb. It is a costume for the spirit, a covering for the visible body of one whose soul seeks the background. Nothing is in worse taste than crepe which is gathered and ruched and puffed and pleated and made into waterfalls, and imitation ostrich feathers as a garnishing for a hat. The more absolutely plain it is, the more appropriate and dignified is the mourning dress. A long veil is a shade pulled down, a protection. It should never be jauntily arranged to coquette with the attention of the passerby. The necessity for dignity cannot be over-emphasized.

BAD TASTE IN MOURNING

Mourning observances are of all conventions the most exacting, and any deviation from fixed form is interpreted by the world at large as signifying want of proper feeling.

How often has one heard it said of a young woman, who was perhaps entirely ignorant of the effect of her inappropriate clothes or unconventional behavior: "Look at her! And her dear father scarcely cold in his grave!" Or: "Little she seems to have cared for her mother—and such a lovely one she had too!" Such remarks are as thoughtless as are the actions of the daughter, but they point to an undeniable fact. Better far not wear mourning at all, saying you do not believe in it, than allow your unseemly conduct to indicate indifference to the memory of a really beloved parent. Better that a young widow should go out in scarlet and yellow on the day after her husband's funeral than wear weeds which attract attention on account of their garishness. One may not, one must not wear the latest exaggerations of fashion in crepe, nor may one be boisterous or flippant or sloppy in manner, without giving the impression to all beholders that one's spirit is posturing, tripping, or dancing on the grave of sacred memory.

Draw the picture for yourself: A slim figure, if you like, held in the posture of the caterpillar slouch, a long length of stocking so thin as to give the effect of shaded skin above high-heeled slippers with sparkling buckles of bright jet, a knee-short skirt, a scrappy, thin, low-necked, short-sleeved blouse through which pink underclothing shows its one and only layer. On top of this, a clown-painted face with mutton-chop hair bob covering half the cheeks, and draping it all—a long crepe veil! Yet

the original of this description may in nothing but appearance resemble the unmentionable class of women she suggests. As a matter of fact she is very likely a perfectly decent young person and really sad at heart, and her clothes and "make-up"—are not different from countless others who pass unnoticed because they are not in mourning, real or supposed.

MOURNING FOR MEN

The necessities of business and professional affairs, which make withdrawal into seclusion impossible, have also made it entirely correct for a man to go into mourning by the simple expedient of putting a black band on his hat and on the left sleeve of his clothes. Also he wears black shoes, gloves, socks and ties, and white instead of colored linen. In the country a young man continues to wear his ordinary golf stockings and shoes and sweater—no matter how gay, and without any sleeve band. But he must wear a black tie and a white shirt and carry a white handkerchief.

A man never under any circumstances wears crepe. The band on his hat is of very fine cloth and varies in width according to the degree of mourning from two and a half inches to within half an inch of the top of a high hat. On other hats the width is fixed at about two and a half or three inches. The sleeve band, from three and a half to four and a half inches in width, is of dull cloth on overcoats or winter clothing, and of serge on summer clothes. The sleeve band of mourning is sensible for many reasons, the first being that of economy. Men's clothes do not come successfully from the encounter with dye vats, nor lend themselves to alterations, and an entire new wardrobe is an unwarranted burden to most.

There is also an objection to business clothes of solid black because of an implied bid for sympathy, from which men of sensitive perceptions recoil.

Except for the one black suit bought for the funeral and kept for church on Sunday or some other special occasion, only men of great means go to the very considerable expense of getting a new wardrobe. Widowers—especially if they are elderly—often go into black clothes, and wear very dark grey mixtures, with a deep black band on the hat, and of course black accessories.

CONVENTIONS OF MOURNING FOR MEN

Although the etiquette is less exacting, the standards of social mourning observance are much the same for a man as for a woman. A widower should not be seen at a dance or any other general entertainment for a year; a son for six months; a brother for three—at least! The length of time a father stays in mourning for a child is either that of a widower or a son, according to his inclination.

MOURNING LIVERY

Coachmen and chauffeurs wear black liveries in town. In the country they wear grey, or even their ordinary whipcord with a black band on the left sleeve. The house footman is always put into a black livery with covered buttons and a black and white striped waistcoat. Women servants are not dressed in mourning.

ACKNOWLEDGMENT OF SYMPATHY

In the case of a very prominent person where messages of condolence, many of them impersonal, mount into the thousands, the sending of engraved cards to strangers is proper, such as

The Governor and Mrs. State
wish gratefully to acknowledge
your kind expression of sympathy

Or:

Senator Michigan
wishes to express his appreciation of
.....'s
sympathy in his recent bereavement.

But under no circumstances should such cards be sent to intimate friends, or to those who have sent flowers or written personal letters.

When some one with real sympathy in his heart has taken the trouble to select and send flowers, or has gone to the house

and offered what service he might, or has in a spirit of genuine regard written a personal letter, the receipt of words composed by a stationer and dispatched by a professional secretary is exactly as though his outstretched hand had been pushed aside.

A family in mourning is in retirement from all social activities, and except for those who are in a business or a profession, which at such a time makes seemingly greater demand, there is no excuse on the score of their "having no time." Also no one expects a long letter, nor does any one look for an early reply. A personal word on a visiting card is all any one asks for. The envelope may be addressed by some one else.

It takes but a moment to write "Thank you," or "Thank you for all sympathy" or "Thank you for your kind offers and sympathy." Or on a sheet of letter paper one may write:

"Thank you, dear Mrs. Smith, for your beautiful flowers and your kind sympathy."

Or:

"Your flowers were so beautiful! Thank you for them and for your loving message."

Or:

"Thank you for your sweet letter. I know you meant it and I appreciate it."

Or:

"I cannot half tell you how much all your loving kindness has meant to me."

Many such notes can be written in a day, but if the list is very long, or the person who has received the flowers and messages is in reality so prostrated as to be unable to perform the task of writing, or if the reiterated thanks increase the burden of sorrow, then some member of the immediate family can write for her:

"Mother (or father) asks me to thank you for your beautiful flowers and kind message of sympathy."

Some people find a sad comfort in reading and replying to letters and cards. But when grief is overwhelming, and the mere reading of messages is heartrending—then another person should reply to them. Yet in either case, no one expects more than a short message of acknowledgment, but that message should be *seemingly personal*.

OBLIGATIONS OF PRESENCE AT FUNERALS

Upon reading the death notice of an acquaintance, you leave your card at the house, if you feel so inclined, or you send your card by mail.

Upon the death of a friend you should go at once to the house, write "With sympathy" on your card and leave it at the door. Or, you write a letter to the family. In either case you send flowers, addressed either to the deceased or to the nearest relative. The latter method is preferable, if the relative is equally your friend. But the former method is followed if the deceased alone was known to you.

On the card accompanying the flowers, and addressed to one of the family, you write "With sympathy," "With deepest sympathy," or "With heartfelt sympathy," or "With love and sympathy." When flowers are addressed to the deceased, no message is included. If there is a notice in the papers requesting that no flowers be sent, you disregard it only if you are a very intimate friend.

If you so prefer you may send a few flowers with a note either immediately or a few days or weeks after the funeral to any bereaved person who is particularly in your thoughts. Flowers which come long afterwards are particularly comforting in their assurance of continued sympathy.

If the notice reads "Funeral Private," you do not go unless you have received a message from the family that you are expected, or unless you are such an intimate friend that you know you are expected. Where a general notice is published in the newspapers, it is proper to go to the funeral, even though you have had little more than a visiting acquaintance with the family. You should not leave cards or go to the funeral of a person with whom you have not in any way been associated, or to whose house you have never been asked.

Above all it is heartlessly delinquent not to go to the funeral of one with whom you have been associated in business or other interests, or to whose house you have been often invited, or in case you are an intimate friend of the immediate members of the family.

It is no longer considered necessary to wear black unless you

sit with the family, but you should choose clothes that are dark and inconspicuous.

Enter the church as quietly as possible, and as there are no ushers at a funeral, seat yourself where you approximately belong. Only a very intimate friend should take a position far up on the center aisle. If you are merely an acquaintance, you should sit toward the rear of the church.

CHAPTER XXIV

THE COUNTRY HOUSE AND ITS HOSPITALITY

The difference between the great house with twenty to fifty guest rooms, all numbered as the rooms in a hotel, and the farmhouse or small cottage which has but one "best" spare chamber, is much the same as the difference between the elaborate wedding and the simplest—one merely of degree and not of kind.

To be sure, in the great house, week-end guests often include those who are little more than acquaintances of the host and hostess, whereas the visitor occupying the only "spare" room is practically always an intimate friend. Excepting, therefore, that people who have few visitors never ask any one on their general list, and that those who fill an enormous house time and time again do, the etiquette, manners, guest room appointments and the people who occupy them, are precisely the same. Popular opinion to the contrary, a man's social position is by no means proportionate to the size of his house, and even though he live in a bungalow, he may have every bit as high a position in the world of fashion as a rich neighbor in his palace—often much better!

We all of us know a Mr. Newgold, who would give many of the treasures in his marble palace for a single invitation to Mrs. Oldname's comparatively little house, and half of all he possesses for the latter's knowledge, appearance, manner, instincts and position—none of which he himself is likely ever to acquire, though his children may! But in our description of great or medium or small houses, we are considering those only whose owners belong equally to best society. In all such, though luxuries vary from the greatest to the least, house appointments are in essentials alike.

This is a rather noteworthy fact: all people of good position

talk alike, behave alike and live alike. Ill-mannered servants, incorrect liveries or service, sloppily dished food, carelessness in any of the details that to well-bred people constitute the decencies of living, are no more tolerated in the smallest cottage than in the palace. But since the biggest houses are those which naturally attract most attention, suppose we begin our detailed description with them.

HOUSE PARTY OF MANY GUESTS

A week-end means from Friday afternoon or from Saturday lunch to Monday morning. The usual time chosen for a house party is over a holiday, particularly where the holiday falls on a Friday or Monday, so that the men can take a Saturday off, and stay from Friday afternoon to Tuesday, or Thursday to Monday.

On whichever day the party begins, everyone arrives at about five o'clock, or a day later at lunch time. Many come in their own cars, the others are met at the station—sometimes by the host or a son, or, if it is to be a young party, by a daughter. The hostess herself rarely, if ever, goes to the station, not because of indifference or discourtesy but because other guests coming by motor might find the house empty.

It is very rude for a hostess to be out when her guests arrive. Even some one who comes so often as to be entirely at home, is apt to feel dispirited upon being shown into an empty house. Sometimes a guest's arrival unwelcomed cannot be avoided; as, for instance, when a man, invited for tennis week or a football or baseball game, arrives before the game is over but too late to join the others at the sport.

When younger people come to visit the daughters, it is not necessary that their mother stay at home, because the daughters take their mother's place. Nor is it necessary that she receive the men friends of her son, unless the son for some unavoidable reason is absent.

No hostess should fail to send a car to the station or boat-landing for everyone expected. If she has not conveyances enough of her own, she must order public ones and have the fares charged to herself. She also describes the guests to her own or to the garage chauffeur, so that instead of staring about, each one is greeted: "Mrs. Town?—Mr. Doe?—Mrs. Neighbor sent me to meet you."

GREETING OF THE HOST

The host always goes out into the front hall and shakes hands with everyone who arrives. He asks the guests if they want to be shown to their rooms, and, if not, sees that the men who come without valets give their keys to the butler or footman, and that the ladies, without maids of their own, give theirs to the maid who is on duty for the purpose.

Should any of them feel dusty or otherwise "untidy" they naturally ask if they may be shown to their rooms so that they can make themselves presentable.

Travel in the present day, however, whether in parlor car or closed motors, obviates the necessity for an immediate removing of "travel stains," so that newcomers usually go directly into the library, or out on the veranda, or wherever the hostess is to be found behind the inevitable tea tray.

GREETING OF THE HOSTESS

As soon as her guests appear in the doorway, the hostess at once rises, goes forward smiling, shakes hands and tells them how glad she is that they have safely come, or how glad she is to see them, and returns to the tea-table. This is one of the occasions when everyone is introduced. Good manners also demand that the newly arrived receive attention from the hostess, who sees that they are supplied with whatever the tea-table affords.

After tea, people either sit around and talk, or far more likely play bridge. About an hour before dinner the hostess asks how long each one needs to dress, and tells them the time. If any need a shorter time than she must allow for herself, she makes sure that they know the location of their rooms, and goes to dress.

A ROOM FOR EVERY GUEST

It is almost unnecessary to say that in no well-appointed house is a guest, except under three circumstances, put in a room with any one else. The three exceptions are:

1. A man and wife, if the hostess is sure beyond a doubt that they occupy similar quarters when at home.

2. Two young girls who are friends and have volunteered, because the house is crowded, to room together in a room with two beds.

3. On an occasion such as a wedding, a ball, or an inter-collegiate athletic event, young people don't mind for one night—that is spent for the greater part “up”—how many are doubled; and house room is limited merely to cot space, sofas, and even the billiard table.

But she would be a very clumsy hostess, who, for a week-end, filled her house like a sardine box to the discomfort and resentment of everyone.

In the well-appointed house, every guest room has a bath adjoining for itself alone, or shared with a connecting room—and used only by a man and wife, by two women or by two men. A bathroom should never be shared by a woman and a man. A suitable accommodation for a man and wife is a double room with bath and a single room next.

THE GUEST ROOM

The perfect guest room is not necessarily a vast chamber decorated in an historically correct period. Its perfection is the result of nothing more difficult than painstaking attention to detail, and its possession is within the reach of every woman who, in the first place, has the means to invite people to her house. The ideal guest room is never found except in the house of the ideal hostess, and it is by no means idle talk to suggest that every hostess be obliged to spend twenty-four hours every now and then in each room that is set apart for visitors. If she does not do this actually, she should do so in imagination. She should occasionally go into the guest bathroom and draw the water in every fixture, to see that there is no stoppage and that the hot water faucets are not seemingly jokes of the plumber. If a man is to occupy the bathroom, she must see that the hook for a razor strop is not missing, and that there is a mirror by which he can see to shave both at night and by daylight. Even though she can see to powder her nose, it would be safer to make her husband bathe and shave both a morning and an evening in each bathroom and then listen carefully to what he says about it!



"THE IDEAL GUEST ROOM IS NEVER FOUND EXCEPT IN THE HOUSE OF THE IDEAL HOSTESS: AND IT IS BY NO MEANS IDLE TALK TO SUGGEST THAT EVERY HOSTESS BE OBLIGED TO SPEND TWENTY-FOUR HOURS EVERY NOW AND THEN IN EACH ROOM SET APART FOR VISITORS."

She may have a perfect housemaid, yet it is not unwise occasionally to make sure herself that every detail has been attended to; that in every bathroom there are plenty of bath towels, face towels, a freshly laundered wash rag, bath mat, a new cake of unscented bath soap in the bathtub soap rack, and a new cake of scented soap on the washstand.

It is not expected, but it is often very nice to find violet water, bath salts, listerine, talcum powder, almond or other hand or sunburn lotion, in decorated bottles on the washstand shelf. But to cover the dressing-table in the bedroom with brushes and an array of toilet articles is more of a nuisance than a comfort. A good clothes brush and whiskbroom are usually very acceptable, because, strangely enough, guests almost invariably forget them.

A comforting adjunct to a spare room that is given to a woman is an electric heating pad with a plug for it beside the bed, or, a hot water bottle with a woolen cover, hanging on the back of the bathroom door. Even if the water does not run sufficiently hot, a guest seldom hesitates to ring for that, whereas no one ever likes to ask for a hot water bag—no matter how much she might long for it. A small bottle of Pyro is also convenient for one who brings a curling lamp.

In the bedroom the hostess should make sure—by sleeping in it at least once—that the bed is comfortable, that the sheets are long enough to tuck in, that there are enough pillows for one who sleeps with head high. Also one of the pillows should be medium hard and one especially soft, so that one may make one's choice. There must also be plenty of covers. Besides the blankets there should be a wool-filled or an eiderdown quilt of a color to go with the room.

There must of course be a night light at the head of the bed. Not just a decorative glow-worm effect, but a 40 Watt light with an adjustable shade that is really good to lie in bed and read by. And always there should be books—chosen more to divert than to strain the reader's attention. The sort of selection appropriate for a guest room might best comprise two or three books of the moment, a light novel, or a mystery novel, a book of essays, or poetry, another of short stories, and a few of the latest magazines. Better yet, books ought to be chosen particularly, for even though one may not guess accurately the taste of another, one can at least guess whether the visitor is likely to

prefer transcendental philosophy or detective stories, and provide accordingly.

There should be a candle and a box of matches, for even though there is electric light it has been known to go out! And some people like to burn a candle all night. There must also be cigarettes, matches and ash receivers on the desk and a scrap-basket beside it. In hot weather, every guest should have an electric or at least a palm leaf fan, and in August, even though there are screens, a fly killer.

In big houses with a swimming pool, bath-robcs are supplied and often bathing suits. Otherwise dressing-gowns are not part of any guest room equipment.

A comfortable sofa is very important—if the room is big enough—with a sofa pillow or two, and with a light-weight quilt or afghan across the end of it.

The hostess should do her own hair in each room to learn whether the dressing-table is placed where there is a good light over it, both by electric light and by daylight. A very simple expedient in a room where massive furniture and low windows make the daylight dressing-table difficult, is the European custom of putting an ordinary small table directly in the window and standing a good sized mirror on it. Nothing makes a more perfect arrangement for a woman.

And the pincushion! It is more than necessary to see that the pins are usable and not rust to the head. There should be black ones and white ones, long and short; also safety pins in several sizes. Three or four threaded needles of white thread, black, grey and tan silk are an addition that has proved many times welcome. She must also examine the writing desk to be sure that the ink is not a cracked patch of black dust at the bottom of the well, and the pens solid rust and the writing paper textures and sizes at odds with the envelopes. There should be a fresh blotter and a few stamps. Again thoughtful hostesses put a card in some convenient place, giving the post office schedule and saying where the mail bag can be found. And a calendar, and a clock that *goes*! Is there anything more typical of the average spare room than the clock that is at a standstill?

There must be plenty of clothes-hangers in the closets. For women a few hat stands, and for men trouser hangers and the coat-hangers that have a bar across the shoulder piece.

It is unnecessary to add that every bureau drawer should be

looked into to see that nothing belonging to the family is filling the space which should belong to the guest, and that the white paper lining the bottom is new. Curtains and sofa pillows must, of course, be freshly laundered; the furniture, floor, walls and ceiling unmarred and in perfect order.

When bells are being installed in new houses they should be on cords and hung at the side of the bed. Light switches should be placed at the side of the door going into the room and bathroom, but the bed-light should be on its separate plug.

People who like strong perfumes often mistakenly think they are giving pleasure in filling all the bedroom drawers with pads heavily scented. Instead of feeling pleasure, some people are made almost sick! But all people—hay-fever patients excepted—love flowers, and vases of them beautify rooms as nothing else can. Even a shabby little room, embellished with flowers, loses all effect of shabbiness and is inviting instead.

In a hunting country, there should be a bootjack and boot-hooks in the closet.

Guest rooms should have shutters and dark shades for those who like to keep the morning sun out. The rooms should also, if possible, be away from the kitchen end of the house and the nursery.

A shortcoming in many houses is the lack of a newspaper, and the thoughtful hostess who has the morning paper sent up with each breakfast tray, or has one put at each place on the breakfast table, deserves a halo.

At night a glass and a thermos pitcher of water should be placed by the bed. In a few very specially appointed houses, a small glass-covered tray of food is also put on the bed table, with fruit or milk and sandwiches, or whatever is marked on the guest card.

THE GUEST CARD

Needless to say, such cards are used only in huge houses that, because of their size, are necessarily run more like hotels than private houses.

Although guest cards may be looked upon as a novelty, the questions on it are and always have been asked by every competent hostess, though the guests may not readily perceive the fact. At bedtime she always asks: "Would you like to come down to breakfast, or will you have it in your room?"

If the guest says she would like to have it in her room, she is then asked what she would like to eat. She is also asked whether she cares for milk or fruit or other light refreshment at bedtime, and whether there is a special book she would like to take up to her room.

The guest card at the Gildings, is as follows:

PLEASE FILL THIS OUT BEFORE GOING DOWN TO DINNER:

What time do you want to be awakened?
Or, will you ring?
Will you breakfast upstairs?
Or down?

UNDERSCORE YOUR ORDER:

Coffee, tea, chocolate, milk,
Oatmeal, hominy, shredded wheat,
Eggs, how cooked?
Rolls, muffins, toast,
Orange, pear, grapes, melon.

AT BEDTIME WILL YOU TAKE:

Hot or cold milk, cocoa, orangeade,
Sandwiches, meat, lettuce, jam,
Cake, crackers,
Oranges, apples, pears, grapes?

Besides this list, there is a catalogue of the library with a card clipped to the cover, saying:

"Following books for room No. X." Then a few blank lines and a place for the guest's signature.

AT THE DINNER HOUR

Everyone goes down to dinner at a country house party as promptly as possible and the procedure is exactly that of all dinners. If it is a big party, the gentlemen offer their arms to the ladies the host or hostess has designated.

At the end of the evening, it is customary for the hostess to suggest going upstairs, rather than the guests who ordinarily depart after dinner. But etiquette is not strictly followed in this, and at a reasonable time after dinner, if any one is espe-

cially tired he or she quite frankly says: "I wonder if you would mind very much if I went to bed?" The hostess always answers: "Why, no, certainly not! I hope you will find everything in your room! If not, will you ring?"

It is not customary for the hostess to go upstairs with a guest, so long as others remain in her drawing-room. If there is only one lady, or a young girl, the hostess accompanies her to her room, and asks if everything has been thought of for her comfort.

HOW GUESTS ARE ASKED AND RECEIVED

Many older ladies adhere to former practise and always write personal notes of invitation. All others write or telegraph to people at a distance, and send telephone messages to those nearby.

When a house is to be filled with friends of daughters or sons of the house, the young people in the habit of coming to the house, or young men, whether making a first visit or not, do not need any invitation further than one given them verbally by a daughter, or even a son. But a married couple, or a young girl invited for the first time, should have the verbal invitation of the daughter or son seconded by a note or at least a telephone message from the mother herself.

Everyone is always asked for a specified time. Even a near relative comes definitely for a week, or a month, or whatever period is selected. This is because other plans have to be made by the owners of the house, such as inviting another group of guests, or preparing to go away themselves.

WHO ARE ASKED ON HOUSE PARTIES

Excepting when strangers bring influential letters of introduction, or when a relative or very intimate friend, recently married, is invited with her new husband or his bride, only very large and general house parties include any one who is not an intimate friend.

At least seventy per cent of American house parties are young people, either single or not long married, and, in any event, all those asked to any one party—unless the hostess is a failure, or a genius—belong to the same social group. Per-

haps a more broad-minded attitude prevails among young people in other parts of the country, but wilfully narrow-minded Miss Young New York is very chary of accepting an invitation until she finds out who among her particular friends are also invited. If Mrs. Stranger asks her for a week-end, no matter how much she may like Mrs. Stranger personally, she at once telephones two or three of her own group. If some of them are going, she "accepts with pleasure," but if not, the chances are she "regrets." If, on the other hand, she is asked by the Gildings, she accepts at once. Not merely because Golden Hall is the ultimate in luxury, but because Mrs. Gilding has a gift for entertaining, including a faculty—amounting to genius—of selecting the right people.

On the other hand, Miss Young New York would accept with equal alacrity the invitation of the Jack Littlehouses, where there is no luxury at all. Here, in fact, a guest is quite as likely as not to be pressed into service as auxiliary nurse, gardener or chauffeur. But the personality of the host and hostess is such that there is scarcely a day in the week when the motors of the most popular of the younger set are not parked at the Littlehouse door.

PEOPLE WE LOVE TO STAY WITH

We enjoy staying with certain people usually for one of two reasons. First, because they have wonderful, luxurious houses, filled with amusing people. Visiting them is a period crammed with continuous and delightful experience, even though such a visit has little that suggests any personal intercourse or friendship with one's hostess. The other reason why we love to visit a certain house is, on the contrary, entirely personal to the host or hostess. We love the house because we love its owner. Nowhere do we feel so much at home, and though it may have none of the magnificence of the great house, it is often far more charming.

Five flunkies cannot do more towards a guest's comfort than to take his hat and stick and to show him the way to the drawing-room. A very smart young New Yorker, who is also something of a wag, says that when going to a very magnificent house, he always tries to have sufficient appurtenances so that he shall have one to bestow upon each footman. Some one saw

him, upon entering the Gildings', quite solemnly hand his hat to the first footman, his stick to the second, his coat to the third, his muffler to the fourth, his gloves to the fifth, and his name to the sixth, as he entered the drawing-room. Needless to say, he did this as a matter of pure amusement to himself. Of course six men servants, or more, do add to the impressiveness of a house that is a palace and they are a fitting part of the picture. And yet a neat maid servant at the door can divest a guest of his hat and coat, and lead the way to the sitting-room, with equal grace and facility.

The following description of Golden Hall, although it was always an extreme example of luxury and lavish hospitality, was until lately by no means exceptional. But each year that has seen the great New York houses torn down to be replaced by office buildings and apartments, has seen country estates sold to newcomers or turned into hotels or cut into house lots.

Golden Hall, therefore, is an illustration of hospitality as it used to be, rather than one that is typical of to-day. The house is a palace, the grounds are a park. There is not only a long wing of magnificent guest rooms in the house, occupied by young girls or important older people, but there is also a guest annex, a separate building designed and run like the most luxurious country club. The second floor has nothing but bedrooms, with a bath for each room. The third floor has bachelor rooms, and rooms for visiting valets. Visiting maids are put in a separate third floor wing. On the ground floor there is a small breakfast room; a large living-room filled with books, magazines, a billiard and pool table. Beyond the living-room is a fully equipped gymnasium, and beyond that a huge, white marble, glass-walled natatorium. The swimming pool is fifty feet by one hundred; on three sides is just a narrow shelf-like walkway, but the fourth is wide and is furnished as a room with lounging chairs upholstered in white oilcloth. Opening out of this are perfectly equipped Turkish and Russian baths in charge of the best Swedish masseur and masseuse procurable.

In the same building are two squash courts, a racquet court, a court tennis court, and a bowling alley. But the feature of the guest building is a glass-roofed and enclosed riding ring—not big enough for games of polo, but big enough for practise in winter,—built along one entire side of it.

The stables are full of polo ponies and hunters. The garage

is full of cars, and the boathouse has every sort of boat—sail-boats, motor boats, canoes, and even a shell. Every amusement is open-heartedly offered; in fact, especially devised for the guests.

In the main house there is a ballroom with a stage at one end. An orchestra plays every night. New moving pictures are shown and vaudeville talent is imported from New York. This is the extreme of luxury in entertaining. As Mrs. Toplofty once said at the end of a bewilderingly lavish party: "How are any of us ever going to amuse any one after *this*? I feel like doing my guest rooms up in moth balls."

THE SMALL HOUSE OF PERFECTION

It matters not in the slightest whether the guest room's carpet is Aubusson or rag, whether the furniture is antique or modern, so long as it is pleasing of its kind. Because a house is little is no reason why it cannot be as perfect in every detail; perhaps more so, than the palace of the multiest millionaire!

The attributes of the perfect house cannot be better represented than by Brook Meadows Farm, the all-the-year home of the Oldnames. Nor can anything better illustrate its perfection than an incident that, a short time ago, actually took place there.

A great friend of the Oldnames, but not a man who went at all into society, or considered whether people had position or not, was invited with his new wife—a woman from another State and of much wealth and discernment—to stay over a week-end at Brook Meadows. Never having met the Oldnames, she asked something about their house and life in order to decide what type of clothes to pack.

"Oh, it's just a little farmhouse. Oldname wears a dinner coat, of course; his wife wears—I don't know what—but I've never seen her dressed up a bit!"

"Evidently plain people," thought his wife. And aloud: "I wonder what dress I have that is not especially an evening one! I can put in the black lace—it's almost a day dress; perhaps I had better put in my cerise satin——"

"The cerise?" asked her husband. "Is that the red you had on the other night? It is much too handsome, much! I tell you, Mrs. Oldname never wears a dress that you could notice.

She always looks like a lady, but she isn't a dressy sort of person at all."

So the bride packed her plainest—that is her cheapest—clothes, but at the last, she put in the "cerise."

When she and her husband arrived at the railroad station, *that* at least was primitive enough, and Mr. Oldname in much worn tweeds might have come from a castle or a cabin. Country clothes are no evidence. But her practised eye noticed the perfect cut of the chauffeur's coat, and that the car was beautifully appointed.

"At least they have good taste in motors and accessories," thought she, and was glad she had brought her best evening dress.

They drove up to a low white shingled house, at the end of an old-fashioned brick walk bordered with flowers. The visitor noticed that the flowers were a harmony in color and all in perfect bloom. She knew no inexperienced gardener produced that apparently simple approach to a door that has been chosen as frontispiece in more than one book on Colonial architecture. The door was opened by a maid in a silver grey taffeta dress, with organdie collar, cuffs and apron, white stockings and silver buckles on black slippers, and the guest saw a quaint hall and vista of rooms that at first sight might easily be thought "simple" by an inexperienced appraiser. But Mrs. Oldname, who came forward to greet her guests, was the antithesis of everything the bride's husband had led her to believe.

To describe Mrs. Oldname as "simple" in her environment, is about as apt as to call a pearl "simple" because it doesn't dazzle. Nor was there an article in the apparently simple living-room that would be refused were it offered to a museum.

The tea-table was Chinese Chippendale and set with old Spode on a lacquered tray over a mosaic-embroidered linen tea-cloth. The soda biscuits and cakes were light as froth, the tea a special blend imported by a prominent connoisseur and given every Christmas to his friends. There were three other guests besides the bride and groom: a United States Senator, and a diplomat and his wife who were on their way from a post in Europe to one in South America. Instead of bridge there was conversation on international topics until it was time to dress for dinner.

When the bride went to her room—which adjoined that of

her husband—she found her bath drawn, her clothes laid out, and the dressing-table lights lighted.

That night the bride wore her cerise dress to one of the smartest dinners she ever went to, and when they went upstairs and she at last saw her husband alone, she took him to task: "Why in the name of goodness didn't you tell me the truth about these people?"

"Oh," said he abashed, "I told you it was a little house—it was you who insisted on bringing that red dress. I told you it was too handsome!"

"Handsome!" she cried in tears, "I don't own anything half good enough to compare with the least article in this house. That 'simple' little woman, as you call her, would, I think, almost make a queen seem provincial! And as for her clothes, they are priceless—just as everything is in this little gem of a house. Why, the window curtains are as fine as the best clothes in my trousseau."

The two houses contrasted above are two extremes, but each a luxury. The Oldnames' expenditure, though in no way comparable with the Worldlys' or the Gildings', is far beyond any purse that can be called moderate.

The really moderate purse, though in no way hampering many other forms of hospitality, does preclude many or general house guests, for not even the greatest magnetism and charm can make up to spoiled moderns for lack of essential comfort. The only exceptions are a bungalow at the seashore or a camp in the woods, where even a confirmed luxury-lover seems rapidly to get used to plunging into a lake for bath, or washing in a little tin basin, or sleeping on pine boughs without any sheets at all, or eating tinned foods and flapjacks on tin plates with tin utensils. He seems to lack nothing when the air is like champagne and the company of first choice.

GUEST ROOM SERVICE

If a visitor brings no maid of her own, the personal maid of the hostess (if she has one—otherwise the housemaid) always unpacks the bags or trunks, lays toilet articles out on the dressing-table and in the bathroom, puts folded things in the drawers and hangs dresses on hangers in the closet. When she unpacks, if she sees that something of importance has

been forgotten, she tells her mistress, or, in the case of a servant who has been long employed, she knows what selection to make herself, and supplies the guest, without asking, with such articles as comb and brush or clothes brush, or bathing suit and bath-robe.

The valet of the host performs the same service for men. In small establishments, where there is no lady's maid or valet, the housemaid is always taught to unpack guests' belongings and to press and hook up ladies' dresses, and gentlemen's clothes are sent to a tailor to be pressed after each wearing.

In big houses, breakfast trays for women guests are usually carried to the bedroom floor by the butler—some butlers delegate this service to a footman—and are handed to the lady's maid, who takes the tray into the room. In small houses they are carried up by the waitress.

Trays for men visitors are rare, but when ordered are carried up and into the room by the valet, or the butler. If there are no men servants the waitress has to carry up the tray.

When a guest rings for breakfast, the housemaid or the valet goes into the room, opens the blinds, and in cold weather lights the fire, if there is an open grate in the room. Asking whether a hot, cool or cold bath is preferred, the valet goes into the bathroom, spreads a bath mat on the floor, a big bath towel over a chair, with the help of a thermometer draws the bath, and sometimes lays out the visitor's clothes. As few people care for more than one bath a day and many people prefer their bath before dinner instead of before breakfast, this office is often performed at dinner dressing time instead of in the morning.

TIPS

The "tip-roll" in a big house seems to most of us rather appalling, but compared with the amounts given in a big English house, ours are mere pittance. Pleasant to think that *something* is less expensive in our country than in Europe!

Fortunately in the United States, when you dine in a friend's house you do not tip the butler, nor do you tip a footman or parlor-maid who takes your card to the mistress of the house. If you have ample means you naturally tip more generously than if you have very small means. A fixed schedule is really impossible to prepare, because each occasion varies. At the

North Carolina shooting preserve of Bobo Gilding one guest started and the rest followed suit in giving such tips that only a few of the very rich can ever again accept a like invitation.

To an average servant in an average house, two dollars is about right for a week-end. A man who hunts, plays tennis and needs an unusual amount of attention, would give the valet at the Worldly's five dollars, and so would Constance Style, who asks much of the lady's maid. Mrs. Lavender, staying with the Littlehouses and not making more work than the least possible, might quite acceptably give no more than a dollar a week. Intimate friends in a medium sized house send tips to all the servants—perhaps only a dollar apiece, but no one is forgotten. In a very big house this is never done and only those are tipped who have served you. If you have your maid with you, you always give her about two dollars to give the cook—often the second one—who prepared her meals, and one dollar for the kitchen maid who set her table.

A gentleman scarcely ever remembers any of the women servants—to their chagrin—except a waitress, and tips only the butler and the valet, and sometimes the chauffeur. The least he can offer any of the men-servants is two dollars and the most ever is five. No woman gets as much as that, for such short service.

In a few houses the tipping system is abolished, and in every guest room, in a conspicuous place on the dressing-table or over the bath tub where you are sure to read it, is a sign, saying:

Please do not offer tips to my servants. Their contract is with this special understanding, and proper arrangements have been made to meet it. You will not only create "a situation," but cause the immediate dismissal of any one who may be persuaded by you to break this rule of the house.

The notice is signed by the host. The arrangement referred to is one whereby every guest means a bonus added to their wages of so much per person per day for all employees. This system is much preferred by servants for two reasons. First, self-respecting ones dislike the demeaning effect of tips—an occasional few won't take them. Secondly, they can count that so many visitors will bring them precisely such an amount.



"IN A PERFECTLY MANAGED HOUSE A WOMAN GUEST, IF SHE SO DESIRES, MAY HAVE BREAKFAST IN BED."

HOW TIPS ARE GIVEN

Just before the time for saying good-by to your hostess, when the maid has finished packing your bag and the chambermaid is probably doing up your room, you give each her tip. And you give the butler his—or the waitress hers—in the front hall. You may always give the butler a tip for any other men servants.

In a small house, if the waitress is not in the hall, you go to the pantry and put the money into her hand. If you are an habitual visitor and know her name, you say "Good-by, Anna." Then you go into the kitchen and do and say the same thing, or you may, after giving Anna her own tip, hand her a second sum of money saying "Please give this for me to the cook." If Anna has pressed your dress, let us say, or sewn something that had ripped or done any special service, you give her fifty cents or a dollar or two extra—and when you say good-by, you add "Thank you"—for whatever the service was. Having given your tip, you turn away and do not wait for her to look at it as children love to do.

BREAKFAST DOWNSTAIRS OR UP

Breakfast customs are as varied in this country as the topography of the land! In New York the Continental breakfast habit of a tray in bed is almost universal among women. In other communities it is the custom to go down to the dining-room for a heavy American or English meal. In communities where the latter is the custom and where people are used to assembling at a set hour, it is simple enough to provide a breakfast typical of the section of the country; corn bread and kidney stew and hominy in the South; doughnuts and codfish balls "way down East"; kippered herring, liver and bacon and griddle cakes elsewhere. But downstairs breakfast as a continuous performance is, from a housekeeper's point of view, a trial to say the least.

However, in big houses, where men refuse to eat in their rooms and equally refuse to get up until they feel like it, a dining-room breakfast is managed as follows:

CONTINUOUS BREAKFAST DOWNSTAIRS

The table is set with a place for all who said they were "coming down." At one end is a coffee urn kept hot over a spirit lamp; milk is kept hot under a "tea cosy" or in a double pitcher, made like a double boiler. On the sideboard or on the table are two or three "hot water" dishes—with or without spirit lamps underneath. In one is a cereal, in the other hash or creamed beef, sausage, or codfish cakes, or whatever the housekeeper thinks of, that can stand for hours and still be edible. Fruit is on the table and bread and butter and marmalade, and the cook is supposed to make fresh tea and eggs and toast for each guest as he appears.

PREPARING THE BREAKFAST TRAY

The advantage of having one's guests choose breakfast upstairs, is that unless there is a separate breakfast room, a long delayed breakfast prevents the dining-room from being put in order or the lunch table set. Trays, on the other hand, stand "all set" in the pantry and interfere much less with the dining-room work. On each is put a tray cloth. It may be plain linen hemstitched or scalloped, or it may be much embroidered and have mosaic or filet lace.

In the perfectly appointed house every bedroom has a set of breakfast china to match it in color, if not in design. But it is far better to send a complete set of blue china to a rose-colored room than a rose set that has pieces missing. Nothing looks more "down at heel" than odd crockery. It is as bad as unmatched shoes.

Every china store carries breakfast sets of course, but only in "open" stock patterns can one buy extra dishes or replace broken ones—a fact it is well to remember. A set always comprises a coffee or tea pot, a hot milk pitcher, a cream pitcher and sugar bowl, a cup and saucer, two plates, an egg cup and a covered dish. A cereal is usually put in the covered dish, toast in a napkin on a plate, or eggs and bacon in place of cereal. This with fruit is the most elaborate "tray" breakfast ever provided.

THE COURTEOUS HOST

Of those elaborate ceremonials between host and guest familiar to all readers of the Bible and all travelers in the East, only a few faint traces remain in our country and generation. It is still unforgivable to eat a man's bread and remain his enemy. It is unforgivable to criticize your host, or in his presence to criticize his friends. It is unforgivable to be rude to any one under your own roof or under the roof of a friend. If you must quarrel with your enemy, seek public or neutral ground, since quarrels and hospitality must never be mingled.

The Spaniard says to his guest: "All I have is yours." It is supposed to be merely a pretty speech—but in a measure it is true of every host's attitude toward his house guest. If you take some one under your roof, he becomes part of, and sharer in, your life and possessions. Your horse, your fireside, your armchair, your servants, your time, your customs, all are his; your food is his food, your roof his shelter. You give him the best "spare" room, you set before him the best refreshments you can offer, and your "best" china and glass. His bed is made up with your best "company" linen and blankets. You receive your guest with a smile, no matter how inconvenient or troublesome or straining to your resources his visit may be, and on no account do you let him suspect any of this.

KEEPING ONE'S GUESTS OCCUPIED

In popular houses where visitors like to go again and again, there is always a happy combination of some attention on the part of the host and hostess, and the perfect freedom of the guests to occupy their time as they choose.

The host and the men staying in the house arrange among themselves to rest or play games or fish or ride or shoot or walk or swim, etc. The hostess, unless at the seashore where people go bathing in the morning, generally leaves her guests to their own devices until lunch time, though they are always offered whatever diversions the place or neighborhood affords. They are told there is bathing, fishing, golf; and if they want to do any of these things, it is arranged for them. But unless

something special, such as driving to a picnic or clambake, has been planned, or there is a tennis tournament or golf match of importance, the hostess makes her first appearance at a very large house-party just before luncheon.

This is the same as any informal family meal. If there are thirty guests it makes no difference. Sometimes there are place cards—especially if other people have been invited in—sometimes people find places for themselves. If they are seated by the hostess, their places are changed about at different meals, so that each shall have new neighbors.

After luncheon something is usually arranged; perhaps those who play golf go out for their game, and others who do not play go to the country club at the hour the players are supposed to be coming in, so that they can all have tea together. Those who like motoring perhaps go for a drive, or to a neighbor's house for bridge, or neighbors come in for tea. There is always bridge, sometimes there is dancing. In very big houses musicians are often brought in after dinner, and dancing and bridge alternate till bedtime.

A houseful of young people very easily look after their own amusement. As said before, a big house is run very much like a country club.

AN ONLY GUEST

It is only at very big house-parties—or in Newport (see next page)—that casual hospitality such as described above prevails. The solitary guest, on the contrary, is not supposed to be left a moment without the companionship of the host, hostess, or other member of the family. This rather too exacting rule is not followed to the letter, but it would be the height of rudeness to leave a guest without the companionship of any one for an appreciable length of time.

But to make continued effort to entertain a guest who is to stay for a week or longer has gone out of custom in the fashionable world, except for an important personage. A visit from the President of the United States, for instance, would necessitate the most punctiliously formal etiquette, no matter how close a friend of the family he may always have been. For such a visitor a hostess would either arrange a series of entertainments or none, according to her visitor's inclination.

THE CASUAL HOSTESS

The most casual hostess in the world is the fashionable leader in Newport, she who should by the rules of good society be the most punctilious, since no place in America, or Europe, is more conspicuously representative of luxury and fashion. Nowhere are there more "guests" or half so many hostesses, and yet hospitality as it is understood everywhere else, is practically unknown. No one ever goes to stay in a Newport house excepting "on his own" as it were. It is not an exaggerated story, but quite true, that in many houses of ultra fashion a guest on arriving is told at which meals he is expected to appear, that is at dinners or luncheons given by his hostess. At all others he is free to go out or stay in by himself. No effort is assumed for his amusement, or responsibility for his well-being. It is small wonder that only those who have plenty of friends care to go there—or, in fact, are ever invited! Those who like to go to visit the most perfectly appointed, but utterly impersonal house, find no other visiting to compare with its unhampering delightfulness. The hostess simply says on his (or her) arrival:

"Oh, how-do Freddie (or Constance). They've put you in the Chinese room, I think. Ring for tea when you want it. Struthers telephoned he'd be over around five. Mrs. Toplofty asked you to dinner to-night and I accepted for you—hope that was all right. If not, you'll have to telephone and get out of it yourself. I want you to dinner to-morrow night and for lunch on Sunday. Sorry to leave you, but I'm late for bridge now. Good-by." And she is off.

The Newport hostess is, of course, an extreme type that is seldom met away from that one small watering place in Rhode Island.

THE ENERGETIC HOSTESS

The energetic hostess is the antithesis of the one above, and far more universally known. She is one who fusses and plans continually, who thinks her guests are not having a good time unless she rushes them, Cook's tourist fashion, from this engagement to that, and crowds with activity and diversion—

never mind *what* so long as it is something to see or do—every moment of their stay.

She walks them through the garden to show them all the nooks and vistas. She dilates upon the flowers that bloomed here last month and are going to bloom next. She insists upon their climbing over rocks to a summer-house to see the view; she insists on taking them in another direction to see an old mill; and, again, everyone is trouped to the cupola of the house to see another view. She insists on everyone's playing croquet before lunch, to which she gathers in a curiously mixed collection of neighbors. Immediately after lunch everyone is driven to a country club to see some duffer golf—for some reason there is never "time" in all the prepared pleasures for any of her guests to play golf themselves. After twenty minutes at the golf club, they are all taken to a church fair. The guests are all introduced to the ladies at the booth and those who were foolish enough to bring their purses with them from now on carry around an odd assortment of fancy work. There is another entertainment that her guests must not miss! A flower pageant of the darlindest children fourteen miles away! Everyone is dashed to that. On some one's front lawn, daisies and lilies and roses trip and skip—it is all sweetly pretty but the sun is hot and the guests have been on the go for a great many hours. Soon, however, their hostess leaves. "Home at last!" think they. Not at all. They are going somewhere for tea and French recitations. But why go on? The portrait is fairly complete, though this account covers only a few hours and there is still all the evening and to-morrow to be filled in just as liberally.

THE ANXIOUS HOSTESS

The anxious hostess does not insist on your ceaseless activity, but she is no less persistent in filling your time. She is always asking you what you would like to do next. If you say you are quite content as you are, she nevertheless continues to shower suggestions. Shall she play the phonograph to you? Would you like her to telephone to a friend who sings too wonderfully? Would you like to look at a portfolio of pictures? If you are a moment silent, she is sure you are bored, and wonders what she can do to divert you!

DON'TS FOR HOSTESSES

When a guest asks to be called half an hour before breakfast, don't have him called an hour and a half before because it takes you that long to dress, nor allow him a scant ten minutes because the shorter time is seemingly sufficient. Too often the summons on the door wakes him out of sound sleep; he tumbles exhausted out of bed, into clothes, and downstairs, to wait perhaps an hour for breakfast.

If a guest prefers to sit on the veranda and read, don't interrupt him every half page to ask if he really does not want to do something else. If, on the other hand, a guest wants to exercise, don't do everything in your power to obstruct his starting off by saying that it will surely rain, or that it is too hot, or that you think it is senseless to spend days that should be a rest to him in utterly exhausting himself.

Don't, when you know that a young man cares little for feminine society, fine-tooth-comb the neighborhood for the dull-est or silliest young woman to be found.

Don't, on the other hand, when you have an especially attractive young woman staying with you, ask a stolid middle-aged couple and an octogenarian professor for dinner, because the charm and beauty of the former is sure to appeal to the latter.

Don't, because you personally happen to like a certain young girl who is utterly old-fashioned in outlook, and different from ultra modern others who are staying with you, try to "bring them together." Never try to make any two people like each other. If they do, they do; if they don't, they don't, and that is all there is to it; but it is of vital importance to your own success as hostess to find out which is the case and collect or separate them accordingly.

THE PERFECT HOSTESS

The ideal hostess must have so many perfections of sense and character that were she described in full, no one seemingly but a combination of seer and angel could ever hope to qualify.

She must first of all consider the inclinations of her guests;

she must not only make them as comfortable as the arrangements and limits of her establishment permit, but she must subordinate her own inclinations utterly. At the same time, she must not fuss and flutter and get agitated and seemingly make efforts in their behalf. Nothing makes a guest more uncomfortable than to feel his host or hostess is being put to a great deal of bother or effort on his account.

A perfect hostess like a perfect housekeeper has seemingly nothing whatever to do with household arrangements, which apparently run in oiled grooves and of their own accord.

Certain rules are easy to observe once they are brought to attention. A hostess should never speak of annoyances of any kind—no matter what happens! Unless she is actually unable to stand up, she should not mention physical ills any more than mental ones. She has invited people to her house, and as long as they are under her roof, hospitality demands that their sojourn shall be made as pleasant as lies in her power.

If the cook leaves, then a picnic must be made of the situation as though a picnic were the most delightful thing that could happen. Should a guest be taken ill, she must assure him that he is not giving the slightest trouble; at the same time nothing that can be done for his comfort must be overlooked. Should she herself or some one in her family become suddenly ill, she should make as light of it as possible to her guests, even though she withdraw from them. In that event she must ask a relative or intimate friend to come in and take her place. Nor should the deputy hostess dwell to the guests on the illness, or whatever it is that has deprived them of their hostess.

CHAPTER XXV

WHETHER YOU ARE HOSTESS OR GUEST—

In other days, when slow traveling made distance distressingly fatiguing, no limit was set upon a guest's visit. In fact, one young woman who went to spend a fortnight with friends in Virginia stayed thirty years—until she died. But in the present day and age, a hostess always says definitely: "Will you come on Friday for over Sunday?" Or, "Will you come on the sixth for a week?" Or, "Will you come for the month of September?"

The guest who accepts may shorten her visit, but she must not stay beyond the time she was asked for, unless specially urged to do so. Even then it is generally wiser to go and be missed than to run the risk of outstaying her welcome.

THE ART OF BEING A HOUSE GUEST

Having accepted the invitation, there are four details which demand your attention. Selection of clothes to be taken, selection of luggage to put them in, selection of trifling gifts, and selection of the ideal guest's frame of mind—assuming that you want to be an ideal guest!

It is not necessary but it is always courteous to take your hostess a box of flowers or candy, or a basket of fruit, or a book; or if she has children, to make presents of toys to them. These toys, even when brought by Lucy Gilding, are seldom more than trifles. In fact, small articles from a ten-cent store often give young children more pleasure than a single gift of value.

Your first concern when going on a visit is to condense your luggage both in quantity and size—particularly size.

If you are to need a lot of things, it will be better to take

several small pieces rather than one giant wardrobe trunk, not only because it is inhuman to ask an expressman to carry it, but because it is almost certain to damage the walls in being hoisted and banged upstairs and down. Also see that your luggage is in good condition. Don't arrive with it bursting out, and don't let the tray-straps dangle on the outside.

It is sometimes impossible to go for a week-end without a good deal of luggage. An athletic man, who is likely to ride and play golf and tennis and perhaps polo, might easily be taken for a vaudeville star carrying his properties with him. Otherwise a dinner coat, colloquially known as a Tuxedo, and one or, at most, two country suits with the necessary shirts, shoes, ties, etc., will suffice for the average week-end.

For women's clothes see Chapter XXXIV. But if you are going where you are to swim or ride or play games, be sure you take your own bathing suit, riding habit, racket or golf sticks, and your own warm coat. What long-suffering hostess is not familiar with the bathing suit wet and mildewed; the rotted rubber cap stuck tight as a plaster; the tennis racket left out on the grass overnight; the golf clubs broken; the polo coat spotted with machine oil!

THE GUEST NO ONE INVITES AGAIN

It too often follows that the borrower is likewise an abuser of the lender's property. The guest no one invites a second time is the one who runs a car to destruction, and a horse to a lather; who "dog ears" books, who burns cigarette trenches on table edges, who uses towels for boot rags, who stands wet glasses on polished wood, who tracks muddy shoes into the house, and leaves his room looking as though it had been through a cyclone. Nor are men the only offenders. Women have been known to commit everyone of these offenses with the addition of bringing with them a pet dog that is not house trained.

Besides these actually destructive shortcomings, there are evidences of the bad upbringing of modern youth, whose lack of consideration is scarcely less annoying. Those who are late for every meal; cheeky others who invite friends of their own to meals without the manners or the decency to ask their hostess's permission; who help themselves to a car and go off and

don't come back for meals at all; and who write no letters afterwards, nor even take the trouble to go up and speak to a former hostess when they see her again. This abuse of hospitality is of course more often met with by hostesses of great estates who have general week-end parties, than by the hostess of a little house who seldom has any one staying with her except a really intimate friend.

Needless to say, a young person who is considerate is a delight immeasurable—such a delight as only a hostess of much experience can perhaps appreciate. A young girl who tells where she is going, first asking if it is all right, and who finds her hostess as soon as she is in the house at night to report that she is back, is the one who very surely will be asked again and often. A young man, of course, is much freer, but a similar deference to the plans of his hostess and to the hours and customs of the house, will result in repeated invitations for him also.

The lack of these things, showing want of common civility and decency, reflects not only on the girls and boys themselves, but on their parents, who failed to bring them up properly.

THE IDEAL HOUSE GUEST

The laws governing the behavior of the ideal guest are by no means easy to follow—at least not for some people. Whether easy or not, you as a guest must conform to the habits of the family with which you are staying. You take your meals at their hour, you eat what is put before you, and you get up and go out and come in and go to bed according to the schedule arranged by your hostess. *And no matter how much the hours or food or arrangements may upset you, you must appear blissfully content.*

When the visit is over, you need never enter that house again, but while you are there, you must like it. You must like the people you meet and the things they do. That is the first and the inviolable law for the guest. If you neither understand nor care for dogs or children, and both insist on climbing all over you, you must seemingly like it, just as you must be amiable and polite to your fellow guests, even though they be of all the people on earth the most detestable to you. You must, with the very best dissimulation at your command, appear

to find the food delicious though they offer you all of the viands that are especially distasteful to your palate or antagonistic to your digestion. You must disguise your hatred of red ants and scrambled food, if everyone else is bent on a picnic. You must pretend that six is a perfect dinner hour though you never dine before eight, or, on the contrary, you must wait until eight-thirty or nine with stoical fortitude, though your dinner hour is six and by seven your chest seems securely pinned to your spine.

If you go for a drive, and it pours, and there is no top to the carriage or car, and you are soaked to the skin and chilled to the marrow so that your teeth chatter, your lips must smile and you must appear to enjoy the refreshing coolness.

If you go to stay in a small house in the country, and they give you a bed full of lumps, in a room of mosquitoes and flies, on a floor over that of a crying baby, under the eaves with a temperature of over a hundred, you *can* the next morning walk to the village, and send yourself a telegram and leave! But though you feel starved, exhausted, wilted, and are mosquito bitten until you resemble a well-developed case of chickenpox or measles, by not so much as a facial muscle must you let the family know that your comfort lacked anything that your happiest imagination could picture—nor must you confide in any one afterwards (having broken bread in the house) how desperately wretched you were.

If you know any one who is always in demand, not only for dinners, but for trips on private cars and yachts, and long visits in country houses, you may be very sure of one thing—the popular person is first of all unselfish or else extremely gifted; very often both.

The ideal guest not only tries to wear becoming clothes, but tries to put on an equally becoming mental attitude. No one is ever asked out very much who is in the habit of telling people all the misfortunes and ailments she has experienced or witnessed, though the perfect guest listens with apparent sympathy to everyone else's. Another attribute of the perfect guest is never to keep people waiting. She is always ready for anything—or nothing. If a plan is made to picnic, she likes picnics above everything and proves her liking by enthusiastically making the sandwiches or the salad dressing or whatever she thinks she makes best. If, on the other hand, no one seems

to want to do anything, the perfect guest has always a book she is absorbed in, or a piece of sewing she is engrossed with, or else beyond everything she would love to sit in an easy chair and do nothing.

She never for one moment thinks of herself, but of the other people she is thrown with. She is a person of sympathy always, and instantaneous discernment. She is good tempered no matter what happens, and makes the most of everything as it comes. At games she is a good loser, and a quiet winner. She has a pleasant word, an amusing story, and agreeable comment for most occasions, but she is neither gushing nor fulsome. She has merely acquired a habit, born of many years of arduous practise, of turning everything that looks like a dark cloud as quickly as possible for the glimmer of a silver lining.

She is as sympathetic to children as to older people; she cuts out wonderful paper dolls and soldier hats, always leisurely and easily as though it cost neither time nor effort. She knows a hundred stories or games; every baby and every dog goes to her on sight, not because she has any especial talent, except that one she has cultivated, the talent of interest in everyone and everything except herself. Few people know that there is such a talent or that it can be cultivated.

She has more than mere beauty; she has infinite charm, and she is so well born that she is charming to everyone. Her manner to a duke who happens to be staying in the house is not a bit more courteous than her manner to the kitchen-maid whom she chances to meet in the kitchen gardens whither she has gone with the children to see the new kittens; as though new kittens were the apex of all delectability!

She always calls the servants by name; always says "How do you do" when she arrives, "Good morning" while there, and "Good-by" when she leaves. And do they presume because of her "familiarity" when she remembers to ask after the parlor-maid's mother and the butler's baby? On the contrary, they wait on her as they wait on no one else who comes to the house—neither the Senator nor the Governor, nor his Grace of Overthere!

This ideal guest is an equally ideal hostess; the principle of both is the same. A ready smile, a quick sympathy, a happy outlook, consideration for others, tenderness toward everything

that is young or helpless, and forgetfulness of self, which is not far from the ideal of womankind.

HOW THE EXPERT VISITOR LOOKS AFTER HIS OWN COMFORT

The most trying thing to people of very set habits is an unusual breakfast hour. When you have the unfortunate habit of waking with the dawn, and the household you are visiting has the custom of sleeping on Sunday morning, the long wait for your coffee can quite actually upset your whole day. On the other hand, to be aroused at seven on the only day when you do not have to hurry to business, in order to yawn through an early breakfast, and then sit around and kill time, is quite as trying. The guest with the "early" habit can in a measure prevent discomfort. He can carry in a small case (locked if necessary) a very small solidified alcohol outfit and either a small package of tea or powdered coffee, sugar, powdered milk, and a few crackers. He can then start his day all by himself in the barnyard hours without disturbing any one, and in comfort to himself. Few people care enough to "fuss," but if they do, this equipment of an habitual visitor with incurably early waking hours is given as a suggestion.

Or perhaps the entire guest situation may be put in one sentence. If you are an inflexible person, very set in your ways, don't visit! At least don't visit without carefully looking the situation over from every angle to be sure that the habits of the house you are going to are in accord with your own.

A solitary guest is naturally much more dependent on his host (or her hostess), but on the other hand, he or she is practically always a very intimate friend who merely adapts himself or herself like a chameleon to the customs and hours and diversions of the household.

WHEN YOU STAY IN A LITTLE HOUSE

When you are visiting in a house that has very few servants it is inconsiderate to make your visit a burden through the extra "picking up" that your careless disorder entails. Even should you be staying in a house where there are many servants, it should be remembered that each has her share of work to do.

One service that you may always ask, is to have your dress

hooked up the back or helped over your head; and if you are so fat you can't reach your own shoes, you might ask that they be fastened, but not otherwise. If the housemaid offers to press a dress that has become mussed in packing, you can accept her offer with gratitude, and later give her a gratuity—but you should hesitate to ask this service.

THE GUEST ON A PRIVATE CAR OR YACHT

The sole difference between being a guest at a country house and a guest on a private car or a yacht, is that you put to a very severe test your adaptability as a traveler. You live in very close quarters with your host and hostess and fellow guests, and must therefore be particularly on your guard against being selfish or out of humor. If you are on shore and don't feel well, you can stay home; but off on a cruise, if you are ill you have to make the best of it, and a seasick person's "best" is very bad indeed! Therefore let it be hoped you are a good sailor. If not, think very, very carefully before you embark!

EASE AN ESSENTIAL FOR BOTH HOSTESS AND GUESTS

Some people in their eagerness to make a good impression and in their fear of committing an error seem to lose sight and sense. Feeling that the person they would like to please is becoming bored or annoyed, they get into a panic and accentuate the very thing they would avoid.

At a lunch an inexperienced waitress brought in a dish of jelly with the glass mold still covering it. The hostess, hypnotized with horror, behaved as though she were in a nightmare. The first two guests to whom it was passed refused the dish helplessly, but the third quite casually lifted the cover, helped herself, and handed the cover to the waitress as though to bring the dish in upside down were the only possible way to serve it.

WHAT TO SAY AND DO AT A BRIDGE PARTY

When you are invited verbally to a bridge party, you answer, "I'll come with pleasure" or "Thank you, I'd love to come." When you arrive at the party you say "How do you do" to your hostess, who shakes hands with you and says "I'm very glad to

see you." You then merely do what the hostess indicates. She usually motions you to a chair, introduces you to some one near, or you stand talking with the hostess if you do not happen to know any of the company. Otherwise you go and sit down beside some one you know.

As soon as the tables are ready you are told at which one you are to sit. You stand beside it and cut for partners. The two highest play together, and the two lowest. Then you sit down and play. You don't have to say anything except to answer politely when spoken to, and you need do nothing except the things indicated for you. In other words, let others take the lead and do as they do. If you don't know which place to take at table, wait until the three others have made the motion to sit down and then take the chair that is left over. When the game is over you accept tea or any refreshment that is offered, and when the others leave, you leave also. In saying good-by, you shake hands with your hostess and say, "Thank you very much," or "Thank you for a delightful afternoon."

WHEN YOU ARE THE HOSTESS

You follow the above instructions in reverse when you are the hostess. You must see that no guest is left standing alone. You must—if there is to be more than one table—decide who are to play at each beforehand and put a list of four names on each table. Also take much more trouble to be sympathetic and agreeable than when you are a guest. As a guest it matters little to you if a shy person sits pinched together in a corner. But if you have invited her to your own house it is your duty to dispel her shyness, either by sitting beside her or by bringing her into the circle in which you are sitting. You then include her in the conversation.

GUEST COURTESY

Courtesy is especially necessary toward those whose hospitality you accept, and toward those to whom your hospitality is extended. Mrs. Climber, eagerly lunching with Mrs. Grey-mouse because she knows Mrs. Worldly is to be there, and then having eyes and ears so obviously focussed on Mrs.

Worldly that she never addresses a word or an interested look in Mrs. Greymouse's direction, might as well have a placard "I am an upstart" hung around her neck. It is not only rude, but, from a purely worldly and calculating standpoint, a losing trick.

WHEN YOU HAVE TO LEAVE BEFORE A PARTY IS OVER

At a musicale or other performance when you cannot stay until the conclusion of the programme you should sit as near the door as possible. It is discourteous to the performers to leave before the conclusion of their offering.

"POT-LUCK" HOSPITALITY

A rather typical husband's idea of hospitality is to bring an unannounced friend home with him. And his typical complaint is that his wife's idea of hospitality is to invite people to "dine on the eighteenth" and have everything so brought in for the occasion that he hardly knows his own table and certainly doesn't know the hired waiters walking around it. This inclines most of us to sympathize strongly with the man.

Of course, if the day is one when there happens to be just enough dinner for two, and really not enough for three, and there is nothing in the house to make an extra portion with—and the husband then brings in a friend with a full-sized appetite—his wife would have cause for distress because there is not enough to eat.

The only thing she can do is to say good naturedly to the unexpected guest that if he doesn't mind "short rations" this once, he shall have extra long ones next time! Thereupon she at least tries to make the friendliness of her welcome disguise the dinner's shortcomings. If a course consists of two "individual" dishes, there is nothing to do but to pretend she is on a "milk diet" or whatever comestible the larder may hold a sufficient quantity of!

On no account must she let the guest feel that his presence is an inconvenience to her. If necessary to make any comment, it must be done light-heartedly. And, unless the menu is so meager that he actually gets up from the table as hungry as when he sat down, the chances are that he will never notice the dinner's shortcomings.

MISCELLANEOUS DETAILS OF INTEREST TO THE HOSTESS

If your guests are invited to an entertainment at any time between meal hours, the refreshments are served afterwards. But if the invitation is for an hour between twelve-thirty and one, or six and eight, breakfast, lunch, dinner or supper is served first and the entertainment takes place after—with the exception of a wedding, at which refreshments follow the ceremony.

COURTESY TOWARDS ARTISTS AND ENTERTAINERS

Dressing accommodations must always be set aside for those who change their clothes, refreshment offered those who have made a journey; and courtesy should be shown everyone, of course. But other details vary with the type of performance.

An average vaudeville entertainer is neither invited to dine with the guests nor introduced to his audience. A singer or musician, when there are no printed programmes, usually makes his own announcements, but an author or traveler or scientist who is to lecture, is usually a guest and is always introduced to his audience. In other words, one who instructs is introduced; one who performs is not.

But on no account should artists, even those of least talent or importance, be herded in the pantry or back hall, let out onto the improvised stage very much in the way steers are let out in a rodeo, and then be allowed to leave the house again by the back way, as supperless as they came.

FURTHER CONSIDERATION FOR PROFESSIONALS

Professional people are always being asked for gifts and favors by those who lack the appreciation of the favor they ask. Even an author's books are not stacked by the hundreds in his attic, as careless askers seem to think. He has to buy each book he gives away.

To expect an artist to make you a sketch—because you think he can do it in just a moment!—is exactly like expecting a banker to give you a bond. In fact, the former may easily be

of greater value than the latter. To ask a lawyer or physician to give you advice while you sit next to him at dinner is robbing the pleasure of his evening no less than his purse. To ask a famous musician to play or a singer to "sing for her supper" for the benefit of your other guests, is breaking every rule of hospitality and fairness.

RECEIVING GUESTS IN A CLUB OR RESTAURANT

When giving a lunch, or any party, in a club or hotel, the hostess takes her place as near the door of entrance as she conveniently can, without dominating the public room. As her guests arrive they join her and stand or sit near her.

If the room is filled with others she herds her own group, as it were, a little apart. When their number is complete they go to the dining-room and to the table, which must always have been prepared in advance for them.

HOSTESS ENTERS LAST

If entering a room or her house with a guest, a hostess goes first only when necessary to show the way. And then she usually says: "Excuse me for going first."

DON'T!—WHEN YOU ARE HOSTESS

Don't pretend to be other than you are. In other words, don't dress the chore-man as butler, or the grocery boy as a footman in the hope of impressing your neighbors. To make too much effort is always a mistake.

On the other hand, don't lazily and incompetently think that no provision at all is "plenty good enough."

DO!—WHEN YOU ARE A GUEST

It is not necessary to be told, when going out on the street, to put on a hat and perhaps a coat and gloves, or when going to swim to wear a bathing suit, or when going to a dinner party to wear evening dress.

But there are lots of people who, taking great pains to put

on becoming clothes, never for an instant think of putting on a becoming frame of mind. When going to a party, it is far more important to put a headache or a worry out of view, than to wear a new dress.

CHAPTER XXVI

THE HOUSE PARTY IN CAMP

"Roughing it" in the fashionable world—on the Atlantic coast—is rather suggestive of the dairymaid playing of Marie Antoinette; the "rough" part being mostly "picturesque effect" with little taste of actual discomfort. Often, of course, the "roughing it" is real, especially west of the Mississippi, and sometimes in the East too; so real that it has no place in a book of etiquette at all. In the following picture of a fashionable "camping party" it should perhaps be added, that not only the Worldlys but most of the women really *think* they are "roughing it."

At the same time there is nothing that a genuine dependent upon luxury resents more than to be told he is dependent. It is he who has but newly learned the comforts of living who protests his inability to endure discomfort.

The very same people therefore who went a short time before to Great Estates, women who arrived with their maids and luggage containing personal equipment of amazing perfection and unlimited quantity—to say nothing of jewels worth a king's ransom—and men who usually travel with their own manservants and every variety of raiment and paraphernalia, on being invited to "rough it" with the Kindharts at Mountain Summit Camp, are the very ones who most promptly and enthusiastically telegraph their delighted acceptance. At a certain party a few years ago, the only person who declined was a young woman of so little "position" that she was quite offended that Mrs. Kindhart should suppose her able to endure discomfort such as her invitation implied.

This year the Worldlys, the Normans, the Lovejoys, the "Bobo" Gildings, the Littlehouses, Constance Style, Jim Smartington and his bride, Clubwin Doe and young Struthers make up the party. No one has declined, not even the Worldlys, though there is a fly in the amber of their perfect satisfaction.

Mrs. Kindhart wrote "not to bring a maid." Mrs. Worldly is very much disturbed, because she cannot do her hair herself. Mr. Worldly is even more perturbed at the thought of going without his valet. He has never in the twenty years since he left college been twenty-four hours away from Ernest. He knows perfectly well that Ernest is not expected. But he means to take him—he will say nothing about it; he can surely find a place for Ernest to stay somewhere.

The other men all look upon a holiday away from formality (which includes valeting) as a relief, like the opening of a window in a stuffy room, and none of the women except Mrs. Worldly would take her maid if she could.

THE CLOTHES THEY TAKE

The men all rummage in attics and trunk-rooms for those disreputable looking articles of wearing apparel dear to all sportsmen; oil soaked boots, water soaked and sun bleached woolen, corduroy, leather or canvas garments and hats, each looking too shabby from their wives' (or valets') point of view to be offered to a tramp.

Every evening is spent in cleaning guns, pulling out unprepossessing treasures of shooting and fishing equipment. The women also give thought to their wardrobes—consisting chiefly in a process of elimination. Nothing perishable, nothing requiring a maid's help to get into, or to take care of. Golf clothes are first choice, and any other old country clothes and sweaters. And for evenings something "comfortable" and "easy to put on" in the way of Chinese pajama suits or tea gowns of plainest variety.

All the women who sew or knit take something to "work on" in unoccupied moments, such as the hours of sitting silent in a canoe while husbands fish.

Finally the day arrives. Everyone meets at the railroad station. They are all as smart looking as can be, there is no sign of "rough" clothes anywhere, though nothing in the least like a jewel case or parasol is to be seen. At the end of somewhere between eight and eighteen hours, they arrive at a shed which sits at the edge of the single track and is labelled Dust-ville Junction, and hurrying down the narrow platform is their host. Except that his face is clean shaven and his manners

perfect, he might be taken for a tramp. Three far from smart looking teams—two buckboards and an express wagon—are standing near by. Kindhart welcomes everyone with enthusiasm—except the now emerging Ernest. For once Kindhart is nonplussed and he says to Worldly: “This isn’t Newport, you know—of course we can give him a bed somewhere, but this is really no place for Ernest and there’s nothing for him to do!”

Worldly, for the moment at a loss, explains lamely: “I thought he might be useful—if you could find some corner for him to-night, then we can see—that’s all right, isn’t it?”

Kindhart as host can’t say anything further except to agree. Everyone is bundled into the buckboards (except Ernest who goes on top of the luggage in the express wagon), and a “corduroy” drive of six miles begins.

WHAT THE CAMP IS LIKE

Summit Camp is a collection of wooden shacks like a group of packing cases dumped in a clearing among the pine trees at the edge of a mountain lake. Those who have never been there before feel some misgivings, those who have been there before remember with surprise that they *had* liked the place! The men alone are filled with enthusiasm. The only person who is thoroughly apprehensive of the immediate future is Ernest.

In front of the largest of the shacks, Mrs. Kindhart, surrounded by dogs and children, waves and hurries forward, beaming. Her enthusiasm is contagious, the children look blooming. That the “hardship” is not hurting them, is evident! And when the guests have seen the inside of the camps most of them are actually as pleased as they look. The biggest “shack” is a living-room, the one nearest is the dining camp, four or five smaller ones are sleeping camps for guests and another is the Kindharts’ own.

The “living” camp is nothing but a single room about thirty feet wide and forty feet long, with an open rafted roof for ceiling. It has windows on four sides and a big porch built on the southeast corner. There is an enormous open fireplace, and a floor good enough to dance on. The woodwork is of rough lumber and has a single coat of leaf-green paint. The shelves between the uprights are filled with books. All the new

novels and magazines are spread out on a long table. The room is furnished with Navajo blankets, wicker furniture, steamer chairs, and hammocks are hung across two of the corners. Two long divan sofas on either side of the fireplace are the only upholstered pieces of furniture in the whole camp, except the mattresses on the beds.

The guest camps are separate shacks, each one set back on a platform, leaving a porch in front. Inside they vary in size; most have two, some have four rooms, but each is merely one pointed-roofed space. The front part has a fireplace and is furnished as a sitting-room, the rear half is partitioned into two or more cubicles, like box-stalls, with partitions about eight feet high and having regular doors. In each of the single rooms, there is a bed, bureau, washstand, chair, and two shelves about six or seven feet high, with a calico curtain nailed to the top one and hanging to the floor, making a hat shelf and clothes closet. The few "double" rooms are twice the size and have all furniture in duplicate. There is also a matting or a rag rug on the floor, and that is all!

Each cottage has a bathroom but the hot water supply seems complicated. A sign says your guide will bring it to you when needed. Mrs. Worldly, feeling vaguely uncomfortable and hungry, is firmly determined to go home on the next morning train. Before she has had much time to reflect, Mrs. Kindhart reports that lunch is nearly ready. Guides come with canisters of hot water, and everyone goes to dress. Town clothes disappear, and woods clothes emerge. This by no means makes a dowdy picture. Good sport clothes never look so well or becoming as when long use has given them an "accustomed set" characteristic of their wearer. The men put on their oldest country clothes too. Not their fishing "treasures" to sit at table with ladies! The treasured articles go on in the early dawn, and the guides are the only humans (except themselves) supposed worthy to behold them!

Presently a gong is sounded. The Kindhart children run to the guest houses to call out that "the gong means dinner is ready!" And "dinner" means lunch.

DINING-ROOM DETAILS

In a short while the very group of people who only ten days before were being shown to their places in the Worldly's own tapestry-hung marble dining-room at Great Estates by a dozen footmen in satin knee breeches, file into the "dining camp" and take their places at a long pine table, painted turkey red, on ordinary wooden kitchen chairs, also red! The floral decoration is of laurel leaves in vases made of preserve jars covered with birch bark. Glass and china are of the cheapest. But there is a long centerpiece of hemstitched crash, with crash doilies, and there are "real" napkins, and at each plate a birch bark napkin ring with a number on it. Mrs. Worldly looks at her napkin ring as though it were an insect. One or two of the others who have not been there before, look mildly surprised.

Mrs. Kindhart smiles, "I'm sorry, but I told you it was 'roughing it.' Any one who prefers innumerable paper napkins to using a washed one twice, is welcome. But one napkin a day apiece is camp rule!" Mrs. Worldly tries to look amiable, all the rest succeed.

The food is delicious though limited in variety. At least fresh trout and venison steak appear at every meal. All other supplies come in hampers from the city. The head cook is the Kindharts' own, and so is the butler, with one of the chauffeurs (when home) to help him wait on table. They wear "liveries," evolved by Mrs. Kindhart, of grey flannel trousers, green flannel blazers, very light grey flannel shirts, black ties, and moccasins!

The table service, since there are only two to wait on twenty including the children, is necessarily somewhat "farmer style"; ice, tea, rolls, butter, marmalade, cake, fruit, are all on the table, so that people may help themselves.

THE AMUSEMENTS OFFERED

After luncheon Kindhart points out a dozen guides who are waiting at the boathouse to take any one who wants to be paddled or to sail or to go out into the woods. There is a small swimming pool which can be warmed artificially. Those who

like it cold swim in the lake. All the men disappear in groups or singly with a guide. The women go with their husbands, or two together, with a guide. Should any not want to go out, she can take to one of the hammocks, or a divan in the living-room, and a book.

The discomfort at first sight suggested is of outward appearance only. The beds are comfortable; there are plenty of warm blankets. Sheets are flannel or cotton as preferred, but pillow cases are linen. Towels are of the "bath" variety because washing can be done by "natives" near by, but ironing is difficult. Let no one, however, think that this is a "simple" (by that meaning either easy or inexpensive) form of entertainment! Imagine the budget! A dozen guides, teams and drivers, natives to wash and clean and to help the cook; food for two or three dozen people sent hundreds of miles by express!

It is true that the buildings are of the most primitive, and the furnishings, too. The bureau drawers do stick, and there is only "curtained" closet room, and mirrors are small and give back strange distortions, and orders for hot water have to be given ahead of time, but there is no discomfort.

CAMP MANNERS

People do not "dress" for dinner, that is, not in evening clothes. After coming in from walking or shooting or fishing, if it is warm they swim in the pool or have their guides bring them hot water for a bath. Women change into house gowns of some sort. Men put on flannel trousers, soft shirts, and flannel or serge sack coats.

In the evening, if it is a beautiful night, every one sits on steamer chairs wrapt in rugs around the big fire built outdoors in front of a sort of penthouse or windbreak. Or if it is stormy, they sit in front of a fire, almost as big, in the living-room. Sometimes younger ones pop corn or roast chestnuts, or perhaps make taffy. Perhaps some one tells a story, or some one plays and everyone sings. Perhaps one who has "parlor tricks" amuses the others—but as a rule those who have been all day in the open are tired and drowsy and want nothing but to stretch out for a while in front of the big fire and then turn in.

The etiquette of this sort of a party is so apparently lacking that its inclusion perhaps seems out of place. But it is meant

merely as a "picture" of a phase of fashionable life that is not much exploited, and to show that well-bred people never deteriorate in manner. Their behavior is precisely the same whether at Great Estates or in camp. A gentleman may be in his shirt sleeves actually, but he never gets into shirt sleeves mentally—he has no inclination to.

To be sure, on the particular party described above, Mrs. Worldly wore a squirrel fur cap in the evening as well as the daytime; she said it was because it was so warm and comfortable. It was really because she could not do her hair!

Perhaps some one asks about Ernest? At the end of two days of aloof and distasteful idleness, Ernest became quite a human being; invaluable as baiter of worms for the children's fish-hooks, as extra butler, and did not scorn even temporary experiments as kitchen-maid. In fact, he proved the half-hearted recommendation that he "might be useful" so thoroughly that the first person of all to be especially invited for next year and future years, was—exactly—Ernest.

CHAPTER XXVII

ALL FORMALITIES OF CORRESPONDENCE

In writing notes or letters, as in all other forms of social observance, the highest achievement is in giving the appearance of simplicity, naturalness and force.

Those who use long periods of flowered prolixity and pretentious phrases—who write in complicated form with meaningless flourishes, do not make an impression of elegance and erudition upon their readers, but flaunt instead unmistakable evidence of vainglory and ignorance.

The letter you write, whether you realize it or not, is always a mirror which reflects your appearance, taste and character. A “sloppy” letter with the writing all pouring into one corner of the page, badly worded, badly spelled, and with unmatched paper and envelope—even possibly a blot—proclaims the sort of person who would have unkempt hair, unclean linen and broken shoe laces; just as a neat, precise, evenly written note portrays a person of like characteristics. Therefore, while it cannot be said with literal accuracy that one may read the future of a person by study of his handwriting, it is true that if a young man wishes to choose a wife in whose daily life he is sure always to find the unfinished task, the untidy mind and the syncopated housekeeping, he may do it quite simply by selecting her from her letters.

HOW TO IMPROVE A LETTER'S APPEARANCE

Some people are fortunate in being able easily to make graceful letters, to space their words evenly, and to put them on a page so that the picture is pleasing; others are discouraged at the outset because their fingers are clumsy, and their efforts crude; but no matter how badly formed each individual letter

may be, if the writing is consistent throughout, the page as a whole looks fairly well.

You can *make* yourself write neatly and legibly. You can—with the help of a dictionary if necessary—spell correctly; you can be sure that you understand the meaning of every word you use. If it is hard for you to write in a straight line, use the lined guide that comes with nearly all stationery; if impossible to keep an even margin, draw a perpendicular line at the



FACSIMILES, REDUCED IN SIZE, OF LETTER AND ENVELOPE GUIDES

left of the guide so that you can start each new line of writing on it. You can also make a guide to slip under the envelope. Far better to use a guide than to send envelopes and pages of writing that slide up hill and down, in uncontrolled disorder.

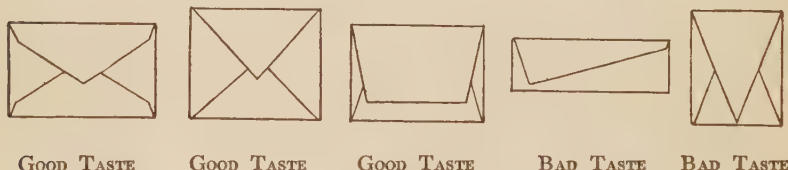
CHOICE OF WRITING PAPER

Suitability should be considered in choosing note paper, as well as in choosing a piece of furniture for a house. For a handwriting which is habitually large, a larger sized paper should be chosen than for writing which is small. The shape of paper should also depend somewhat upon the spacing of the lines which is typical of the writer, and whether a wide or nar-

row margin is used. Low, spread-out writing looks better on a square sheet of paper; tall, pointed writing looks better on paper that is high and narrow. Selection of paper whether rough or smooth is entirely a matter of personal choice—so that the quality be good, and the shape and color conservative.

Paper should never be ruled, or highly scented, or odd in shape, or have elaborate or striking ornamentation. Some people use smaller paper for notes, or correspondence cards, cut to the size of the envelopes. Others use the same size for all correspondence and leave a wider margin in writing notes.

The flap of the envelope should be plain and the point not unduly long. If the flap is square, instead of being pointed, it may be allowed greater length without being eccentric. Envelopes with colored linings, with monogram or address stamped to match lining, are at present in fashion. Young girls may be



allowed quite gay envelope linings, and the device on the paper may be gay to correspond, but must not be so large or loud as to be in bad taste.

Linings for Christmas card envelopes may be as gay as the ornaments that go on a Christmas tree. But unrestrained masses of red and gold, swirls of purple and green or other striking colors, are abominations at any other time.

Gold-edged paper is not good form. Ragged edged paper is always suggestive of a studio and for that reason appropriate for artists but not as good as cut edges for most of us.

Writing paper for a man should always be conservative. Plain white, or grey, or granite paper of medium or larger size, and stamped with his address or his initials, is in good taste.

A paper suitable for the use of all the members of a family has the address stamped in black or dark color in plain letters at the top of the first page. Frequently the telephone number is put in small letters under the address, or in the upper

left hand corner, with the address in the center—a great convenience in the present day of telephoning. For example:

350 PARK AVENUE

TELEPHONE 7572 PLAZA

DEVICES FOR STAMPING

As heraldry is not an institution in America, the use of a coat of arms is as much a foreign custom as the speaking of a foreign tongue; but in certain communities where old families have used their arms continuously since the days when they brought their device—and their right to it—from Europe, the use of it is suitable and proper. The sight of this or that crest on a carriage or automobile in New York or Boston announces to all those who have lived their lives in either city that the vehicle belongs to a member of this or that family. But for some one without an inherited right, to select a lion "*ram-pant*" or a stag "*couchant*" because he thinks it looks stylish, is as though, for the same reason, he changed his name from Muggins to Marmaduke, and quite properly subjects him to ridicule. A married woman uses her paternal arms impaled on a shield with her husband's arms, without crest or motto. A spinster uses her paternal arms on a lozenge without crest or motto. Not everyone, however, in this country, follows this heraldic rule.

THE PERSONAL DEVICE

It is occasionally the fancy of artists or young girls to adopt some especial symbol associated with themselves. The "butter-fly" of Whistler for instance is as well-known as his name. A painter of marines has the small outline of a ship stamped on his writing paper, and a New York architect the capital of an Ionic column. A generation ago young women used to fancy such an intriguing symbol as a mask, a sphinx, a question mark, or their own names, if their names were such as could be pictured. There can be no objection to one's adoption of such an emblem if one fancies it. But Lilly, Belle, Dolly and Kitten are Lillian, Isabel, Dorothy and Katherine in these days, and appropriate hall-marks are not easily found.

COUNTRY HOUSE STATIONERY FOR A BIG HOUSE

In selecting paper for a country house we go back to the subject of suitability. A big house, in important grounds, should have very plain, very dignified letter paper. It may be white, or tinted blue or grey. The name of the place should be engraved, in the center usually, at the top of the first page. It may be placed left, or right, as preferred. Slanting across the upper corners, or in a column at the upper left side, may be put as many addresses as necessary. Many persons use a whole row of small devices in outline, the engine of a train and beside it Ardmoor, meaning that Ardmoor is the railroad station. A telegraph pole, an envelope, a telephone instrument



Stirlington, New York



Ringwood, New Jersey



Sloatsburg, Seven-three-two

—and beside each an address. These devices are suitable for all places, whether they are great or tiny, that have different addresses for railroad, post-office, telephone, telegraph.

FOR THE LITTLE COUNTRY HOUSE

On the other hand, farmhouses and little places in the country may have very bright-colored stamping, as well as gay-lined envelopes. Places with easily illustrated names quite often have them pictured; the "Birdcage," for instance, may have a bright blue paper with a bird-cage in supposed red lacquer; the "Bandbox," a fantastically decorated milliner's box on oyster grey paper, the envelope lining of black and



grey pin stripes, and the "Doll's House" might use the outline of a doll's house in grass green on green-bordered white paper,

and white envelopes lined with grass green. Each of these devices loses its charms unless it is as small as the outline of a cherry pit and the paper is of the smallest size that comes. (Envelopes $3\frac{1}{2}$ x 5 inches or paper 4 x 6 and envelopes the same size to hold paper without folding.)

It is foolish perhaps to give the description of such papers, for their fashion is but of the moment. A jeweler from Paris has been responsible for their present vogue in New York, and his clientèle is only among the young and smart. Older and more conservative women (and, of course, all men) keep to the plain fashion of yesterday, which will just as surely be the fashion of to-morrow.

OFFICIAL WRITING PAPER

An Ambassador or Minister has the coat-of-arms of his country—in gold usually—stamped at the top of writing paper and on cards of invitation for official or formal use. For his personal use and for the use of all who live at the embassy or the legation note paper is engraved merely

American Embassy
London

The letter paper of a governor is stamped

Executive Mansion
Albany
N. Y.

and is usually surmounted by the coat-of-arms of the State.*

This same paper, but without the coat-of-arms, may be used by his family if the address is also that of their home. Otherwise their paper is stamped with their personal address.

It is unnecessary to add that the wife of a Senator has no right to stationery headed "The Senate," nor may the wife of a Congressman write on paper engraved "House of Representatives."

* The letter paper used for social correspondence by a governor's family as well as himself is engraved "Executive Mansion." But "Executive Office" is often chosen as the heading for official letters.

MOURNING PAPER

Persons who are in mourning use black-edged visiting cards, letter paper and envelopes. The depth of black corresponds with the depth of mourning and the closeness of relation to the one who has gone, the width decreasing as one's mourning lightens. The width of black to use is a matter of personal taste and feeling. A very heavy border (from $\frac{3}{8}$ to $\frac{1}{2}$ of an inch) announces the deepest retirement, but these heavy borders are now rarely used, the tendency in recent years being to avoid anything so extreme; $\frac{1}{4}$ of an inch is considered sufficient for deepest mourning, or even $\frac{3}{16}$, while $\frac{1}{16}$ and $\frac{1}{32}$ of an inch are suitable widths for second mourning.

DATING A LETTER

Usually the date is put at the upper right hand of the first page of a letter, or at the end, and to the left of the signature, of a note. It is far less confusing for one's correspondent to read January 9, 1920, than 1-9-20. The tendency of modern fashion is toward abbreviation; to write out the date in full—the ninth of January, Nineteen hundred and twenty-nine—is an unswallowable mouthful at the top of any page not a document.

At the end of a note "Thursday" is sufficient unless the note is an invitation for more than a week ahead, in which case write, as in a letter, "January 9." The year is not necessary since it can hardly be supposed to take a year for a letter's transportation.

SEQUENCE OF PAGES

If a note is longer than one page, the third page is customarily used next, as this leaves the fourth blank and prevents the writing from showing through the envelope. With heavy or tissue-lined envelopes, the fourth is used rather more often than the third. In letters one may write first, second, third, fourth, in regular order; or first and fourth, then, opening the sheet and turning it sideways, write across the two inside pages as one. Many prefer to write on first, third, then sideways across second and fourth. Certain people have the habit of

repeating the last word on a page at the top of the next. It is undoubtedly a good idea, but makes a stuttering impression upon one not accustomed to it.

FOLDING A NOTE

To fold a letter in such a way that the recipient shall be able to read the contents without having to turn the paper, is giving too much importance to nothing. It is sufficient if the paper is folded *neatly*—once, of course, for the envelope that is as deep as half the length of the paper, and twice for the envelope that is as deep as a third.

SEALING WAX

If you use sealing wax, let us hope you are an adept at making an even and smoothly finished seal. Choose a plain-colored wax rather than one speckled with metal. With the sort of paper described for country houses, or for young people or those living in studios or bungalows, gay sealing wax may be quite alluring, especially if it can be persuaded to pour smoothly like liquid, and not to look like a streaked and broken-off slice of dough. In days when envelopes were unknown, all letters had to be sealed, hence when envelopes were made, the idea obtained that it was improper to use both gum-arabic and wax. Strictly speaking this may be true, but since all envelopes have mucilage, it would be unreasonable to demand that those who like to use sealing wax have their envelopes made to order.

FORM OF ADDRESS

The most formal beginning of a social letter is "My dear Mrs. Smith." The fact that in England "Dear Mrs. Smith" is more formal does not greatly concern us in America. "Dear Mrs. Smith," "Dear Sarah," "Dear Sally," "Sally dear," "Dearest Sally," "Darling Sally," are increasingly intimate.

Business letters begin:

Messrs. Smith, Johnson & Co.,
20 Broadway,
New York.

Dear Sirs:

THE COMPLIMENTARY CLOSE

The close of a business letter should be "Yours truly," or "Yours very truly." "Respectfully" is used only by a tradesman to a customer, by an employee to an employer, or by an inferior, *never* by a person of equal position. No lady should ever sign a letter "Respectfully."

CLOSE OF PERSONAL NOTES AND LETTERS

It is too bad that the English language does not permit the charming and graceful closing of all letters in the French manner, with those little flowers of compliment that leave such a pleasant fragrance after reading. But ever since the eighteenth century English-speaking people have been busy pruning away all ornament of expression; even the last remaining graces, "kindest regards," "with kindest remembrances," are fast disappearing, leaving us nothing but an abrupt "Yours truly," or "Sincerely yours."

CLOSING A FORMAL NOTE

The best ending to a formal social note is, "Sincerely," "Sincerely yours," "Very sincerely," "Very sincerely yours," "Yours always sincerely," or "Always sincerely yours."

"I remain, dear madam," is no longer in use, but "Believe me" is still correct when formality is to be expressed in the close of a note.

Believe me
Very sincerely yours,

Or:

Believe me, my dear Mrs. Worldly,
Most sincerely yours,

This last is an English form, but it is used by quite a number of Americans—particularly those who have been much abroad.

APPROPRIATE FOR A MAN

"Faithfully" or "Faithfully yours" is a very good signature for a man in writing to a woman, or in any uncommercial correspondence, such as a letter to the President of the United States, a member of the Cabinet, an Ambassador, a clergyman, etc.

THE INTIMATE CLOSING

"Affectionately yours," "Always affectionately," "Affectionately," "Devotedly," "Lovingly," "Your loving" are in increasing scale of intimacy.

"Lovingly" is much more intimate than "Affectionately" and so is "Devotedly."

"Sincerely" in formal notes and "Affectionately" in intimate notes are the two adverbs most used in the present day, and between these two there is a blank; in English we have no expression to fit sentiment more friendly than the first and yet less intimate than the second.

NOT GOOD FORM

"Cordially" was coined no doubt to fill this need, but its self-consciousness puts it in the category with "residence" and "retire," and all the other offenses of pretentiousness, and in New York, at least, it is not used by people of taste.

"Warmly yours" is unspeakable.

"Yours in haste" or "Hastily yours" is not bad form, but is rather carelessly rude.

"In a tearing hurry" is a termination dear to the boarding school girl; but its truth does not make it any more attractive than the vision of that same young girl rushing into a room with her hat and coat half on, to swoop upon her mother with a peck of a kiss, and with a "—by, mamma!" whirl out again! Turmoil and flurry may be characteristic of the manners of to-day; both are far from the ideal of beautiful manners, which should be as assured, as smooth, as controlled as the running of a high-grade automobile. Flea-like motions are no better suited to manners than to motors.

OTHER ENDINGS

"Gratefully" is used only when a benefit has been received, as to a lawyer who has skilfully handled a case; to a surgeon who has saved a life dear to you; to a friend who has been put to unusual trouble to do you a favor.

In an ordinary letter of thanks, the signature is "Sincerely," "Affectionately," "Devotedly"—whatever your usual close may be.

The phrases that a man might devise to close a letter to his betrothed or his wife are bound only by the limit of his imagination and do not belong in this, or any, book.

THE SIGNATURE

Abroad, the higher the rank, the shorter the name. A duke, for instance, signs himself "Marlborough," nothing else, and a queen her first name, "Victoria." The social world in Europe, therefore, laughs at us for using our whole names, or worse yet, inserting meaningless initials in our signatures. Etiquette in accord with Europe also objects strenuously to initials and demands that names be always engraved, and, if possible, written in full, but only very correct people strictly observe this rule.

In Europe all persons have so many names given them in baptism that they are forced, naturally, to lay most of them aside, selecting one, or at most two, for use. In America, the names bestowed at baptism become inseparably part of each individual, so that if the name is overlong, a string of initials is the inevitable result.

Since, in America, it is not customary for a man to discard any of his names, and John Hunter Titherington Smith is far too much of a pen-full for the one who signs thousands of letters and documents, it is small wonder that he chooses J. H. T. Smith, instead, or perhaps, at the end of personal letters, John H. T. Smith. Why shouldn't he? It is, after all, his own name to sign as he chooses, and in addressing him deference to his choice should be shown.

A married woman should always sign a letter to a stranger,

a bank, business firm, etc., with her baptismal name, and add, in parenthesis, her married name. Thus:

Very truly yours,

Sarah Robinson Smith.

(Mrs. J. H. Titherington Smith.)

NEVER SIGN A LETTER "MRS."

Never under any circumstances sign a letter "Mr.," "Mrs." or "Miss"—except a note written in the third person. If, in the example above, Sarah Robinson Smith were "Miss" she would put "Miss" in parenthesis to the left of her signature.

(Miss) Sarah Robinson Smith.

To write "i seen him when i come home" is scarcely more illiterate than to sign a letter "Mrs. Mary Smith."

A queen quite safely signs her name "Mary" and nothing else, because no one would ever dare to call her that. No one has ever dared to call Mrs. Worldly "Edith," either, though "Edith Worldly" is of course the only signature she has ever written. If Maggie Maple is likely to be called "Maggie" through leaving off the "Mrs." she can sign her name "M. Maple" and "Mrs. George Maple" underneath.

MR. OR MRS. FIRST?

Although whenever the titles Mr. and Mrs. are used together, as name or address, Mr. comes first, the wife's name comes first as a signature. At the end of a message of greeting, a Christmas card, a telegram of congratulation or condolence: All good wishes from Mary and John or Mary and John Newhouse, or Aunt Kate and Uncle Steve.

In a wedding announcement (such as on page 110) the bride's name also comes first—always.

THE SUPERScription

Formal invitations are always addressed to Mr. Stanley Smith. All other personal letters may be addressed to Stanley Smith, Esq. The title of Esquire formerly was used to

denote the eldest son of a knight or members of a younger branch of a noble house. Later all graduates of universities, professional and literary men, and important landholders were given the right to this title, which even to-day denotes a man of education—a gentleman. John Smith, Esquire, is John Smith, gentleman. Mr. John Smith may be a gentleman; or may not be one. And yet, as noted above, all engraved invitations are addressed “Mr.”

Never under any circumstances address a social letter or note to a married woman, even if she is a widow, as Mrs. Mary Town. A widow is still Mrs. James Town. If her son’s wife should have the same name, she becomes Mrs. James Town, Sr., or simply Mrs. Town.

A divorced woman, if she was the innocent person, retains the right, if she chooses, to call herself Mrs. John Brown Smith, but usually she prefers to take her own surname. Supposing her to have been Mary Simpson, she calls herself Mrs. Simpson Smith. If a lady is the wife or widow of “the head of a family” she may call herself Mrs. Smith, even on visiting cards and invitations.

The eldest daughter is Miss Smith; her younger sister, Miss Jane Smith.

Invitations to children are addressed, Miss Katherine Smith and Master Robert Smith.

Do not write “The Messrs. Brown” in addressing a father and son. “The Messrs. Brown” is correct only for unmarried brothers.

Although one occasionally sees an envelope addressed to “Mr. and Mrs. Jones,” and “Miss Jones” written underneath the names of her parents, it is better form to send a separate invitation addressed to Miss Jones alone. A wedding invitation addressed to Mr. and Mrs. Jones and family is not in good taste. Even if the Jones children are young, the Misses Jones should receive a separate envelope, and so should Master Jones—unless they are held in great affection by the bride, who addresses them as in the example on page 100.

ONE LAST REMARK

Write the name and address on the envelope as precisely and as legibly as you can. The post-office has enough to do in

deciphering the letters of the illiterate, without being asked to do unnecessary work for you!

BUSINESS LETTERS

Stilted phraseology such as "Your esteemed favor to hand" is perhaps unnecessary, but anything bordering on the unconventional is out of place in a business letter. Only socially or personally may one begin a letter "Dear Mrs. Worldly." For a business firm to send out an informal beginning is as ignorantly out of place as for the head of the firm to sit with his feet on his desk should Mrs. Worldly have occasion to go to his office. The only possible beginning for a business letter is:

Mrs. Richard Worldly,
Park Avenue,
New York.

Dear Madam:

It is entirely proper on the other hand for Mrs. Worldly to write to a department store:

Will Bales, Boxes & Co.
Send, etc., to
Mrs. Richard Worldly
XXX Park Ave., one dozen boxes of matches, etc.

Otherwise business letters written by a customer or client differ very little from those sent out from a business house. A lady never says "Yours of the 6th received and contents noted," or "Yours to hand," nor does she address any commercial firm as "Gentlemen," nor does she *ever* sign herself "Respectfully." A business letter should be as brief and explicit as possible. For example:

Tuxedo Park
New York

May 17, 1922

I. Paint & Co.,
22 Branch St.,
New York.

Dear Sirs:

Your estimate for painting my dining-room, library, south

bedroom, and dressing-room is satisfactory, and you may proceed with the work as soon as possible.

I find, on the other hand, that wainscoting the hall comes to more than I had anticipated, and I have decided to leave it as it is for the present.

Very truly yours,

C. R. Town.

(Mrs. James Town)

AN ORDER LETTER

An order letter to a store should contain precisely this information:

1. Name or description of article. Including—
2. Quantity or size or color and necessarily—
3. Price.
4. How paid for. (If C. O. D., check enclosed, or charge account.)
5. How sent, if necessary.
6. Address.

Example:

Brown, Green and Company

Dear Sirs: (the "Dear Sirs" is often omitted.)

Please forward by American Express C. O. D. to
 Mrs. J. B. Greatlake,
 20 Lakeshore Drive,
 Chicago, Ill.

- 3 jars Black's Clensen Cream—50c size
 2 yards silk to match enclosed sample.
 1 chair (No. 4433 in your catalogue) price \$36.50
 1 quilt (No. 1746) in "rose," price \$12.00

Yours truly,

A. K. Greatlake.

(The signature may equally well be omitted.)

LETTER OF INQUIRY TO A HOTEL

Proprietor of Ocean House,
Beach Haven,
Maine.

Dear Sir:

I would like to know what accommodation you can offer me for the month of August. I require one double room with bath, for my husband and myself, a single room for my daughter, and a single room for my son.

Your hotel was recommended to me by Mrs. Arthur Norman and Mrs. Kindhart, and I am therefore hoping that you can give us good rooms.

If you will send me floor plan and prices, I will let you know my decision by return mail.

Very truly yours,

Mary Newhouse.

(Mrs. John Newhouse)
101 Park Avenue,
New York.

THE SOCIAL NOTE

There should be no more difficulty in writing a social note than in writing a business letter; each has a specific message for its sole object and the principle of construction is the same:

*Date

Address (on business letter only)

Salutation:

The statement of whatever is the purpose of the note.

Complimentary close,

• Signature.

* Or date here.

The difference in form between a business and a social note is that the full name and address of the person written to is

never put in the latter, better quality stationery is used, and the salutation is "My dear ——" or "Dear ——" instead of "Dear Sir:"

Example:

350 Park Avenue

Dear Mrs. Robinson:

I am enclosing the list I promised you—Luberge makes the most beautiful things. Mower, the dressmaker, has for years made clothes for me, and I think Revaud the best milliner in Paris. Leonie is a "little milliner" who often has pretty blouses as well as hats and is *very* reasonable.

I do hope the addresses will be of some use to you, and that you will have a delightful trip.

Very sincerely,

Martha Kindhart.

Thursday.

THE NOTE OF APOLOGY

Examples:

I

BROADLAWNS

Dear Mrs. Town:

I do deeply apologize for my seeming rudeness in having to send the message about Monday night.

When I accepted your invitation, I stupidly forgot entirely that Monday was a holiday and that all of my own guests, naturally, were not leaving until Tuesday morning, and Arthur and I could not therefore go out by ourselves and leave them!

We were too disappointed and hope that you know how sorry we were not to be with you.

Very sincerely,

Ethel Norman.

Tuesday morning.

II

Dear Mrs. Neighbor:

My gardener has just told me that our chickens got into your flower beds, and did a great deal of damage.

The chicken netting is being built higher at this moment and they will not be able to damage anything again. I shall, of course, send Patrick to put in shrubs to replace those broken, although I know that ones newly planted cannot compensate for those you have lost, and I can only ask you to accept my contrite apologies.

Always sincerely yours,

Katherine de Puyster Eminent.

LETTERS OF THANKS

In the following examples of letters intimate and from young persons, such profuse expressions as "divine," "awfully," "petrified," "too sweet," "too wonderful," are purposely inserted, because to change all of the above enthusiasms into "pleased with," "very," "feared," "most kind," would be to change the validity of the "real" letters into smug and self-conscious utterances at variance with anything ever written by young men and women of to-day. Even the letters of older persons, although they are more restrained than those of youth, avoid anything suggesting prolixity, pedantry or affectation.

Do not from this suppose that well-bred people write badly! On the contrary, perfect simplicity and freedom from self-consciousness are possible only to those who have acquired at least some degree of cultivation. For flagrant examples of pretentiousness (which is the infallible sign of lack of breeding), see pages 61-63. For simplicity of expression, such as is unattainable to the rest of us, but which we can at least strive to emulate, read first the Bible; then at random one might suggest such authors as Robert Louis Stevenson, John Galsworthy, Max Beerbohm, Somerset Maugham—or A. A. Milne! E. V. Lucas has written two novels in letter form—which illustrate the best type of present day letter-writing.

LETTERS OF THANKS FOR WEDDING PRESENTS

Although all wedding presents belong to the bride, she generally words her letters of thanks as though they belonged equally to the groom, especially if they have been sent by friends of his.

TO INTIMATE FRIENDS OF THE GROOM

Dear Mrs. Norman:

To think of your sending us all this wonderful glass! It is simply divine, and Jim and I both thank you a thousand times!

The presents are, of course, to be shown on the day of the wedding, but do come in on Tuesday at tea time for an earlier view.

Thanking you again, and with love from us both,
Affectionately,

Mary.

FORMAL

I

Dear Mrs. Gilding:

It was more than sweet of you and Mr. Gilding to send us such a lovely clock. Thank you, very, very much.

Looking forward to seeing you on the tenth,

Very sincerely,

Mary Smith.

Sometimes, as in the two examples above, thanks to the husband are definitely expressed in writing to the wife. Usually, however, "you" is understood to mean "you both."

II

Dear Mrs. Worldly:

All my life I have wanted a piece of jade, but in my wanting I have never imagined one quite so beautiful as the one you

have sent me. It was wonderfully sweet of you and I thank you more than I can tell you for the pleasure you have given me.

Affectionately,

Mary Smith.

III

Dear Mrs. Eminent:

Thank you for these wonderful prints. They go too beautifully with some old English ones that Jim's uncle sent us, and our dining-room will be quite perfect—as to walls!

Hoping that you are surely coming to the wedding,

Very sincerely,

Mary Smith.

TO A FRIEND WHO IS IN DEEP MOURNING

Dear Susan:

With all you have on your heart just now, it was so sweet and thoughtful of you to go out and buy me a present, and such a beautiful one! I love it—and your thought of me in sending it—and I thank you more than I can tell you.

Devotedly,

Mary.

VERY INTIMATE

Dear Aunt Kate:

Really you are too generous—it is outrageous of you—but, of course, it is the most beautiful bracelet! And I am so excited over it, I hardly know what I am doing. You are too good to me and you spoil me, but I do love you, and it, and thank you with all my heart.

Mary.

INTIMATE

Dear Mrs. Neighbor:

The tea cloth is perfectly exquisite! I have never *seen* such beautiful work! I appreciate your lovely gift more than I can tell you, both for its own sake and for your kindness in making it for me.

Don't forget, you are coming in on Tuesday afternoon to see the presents.

Lovingly,

Mary.

Sometimes pushing people send presents, when they are not asked to the wedding, in the hope of an invitation. Sometimes others send presents, when they are not asked, merely through kindly feeling toward a young couple on the threshold of life. It ought not to be difficult to distinguish between the two.

I

My Dear Mrs. Upstart:

Thank you for the very handsome candlesticks you sent us. They were a great surprise, and it was more than kind of you to think of us.

Very sincerely,

Mary Smith.

II

Dear Mrs. Kindly:

I can't tell you how sweet I think it of you to send us such a lovely present, and Jim and I both hope that when we are in our own home, you will see them often at our table.

Thanking you many times for your thought of us,

Very sincerely,

Mary Smith.

FOR A PRESENT SENT AFTER THE WEDDING

Dear Mrs. Chatterton:

The mirror you sent us is going over our drawing-room mantel just as soon as we can hang it up! It is exactly what we most needed and we both thank you ever so much.

Please come in soon to see how becoming it will be to the room.

Yours affectionately,

Mary Smith Smartlington.

THANKS FOR CHRISTMAS OR OTHER PRESENTS

Dear Lucy:

I really think it was adorable of you to have a chair like yours made for me. It was worth adding a year to my age for such a nice birthday present. Jack says I am never going to have a chance to sit in it, however, if he gets there first, and even the children look at it with longing. At all events, I am perfectly enchanted with it, and thank you ever and ever so much.

Affectionately,

Sally.

Dear Uncle Arthur:

I know I oughtn't to have opened it until Christmas, but I couldn't resist the look of the package, and then putting it on at once! So I am all dressed up in your beautiful chain. It is one of the loveliest things I have ever seen and I certainly am lucky to have it given to me! Thank you a thousand—and then more—times for it.

Rosalie.

Dear Kate:

I am fascinated with my utility box—it is too beguiling for words! You are the cleverest one anyway for finding what no one else can—and everyone wants. I don't know how you do it! And you certainly were sweet to think of me. Thank you, dear.

Ethel.

THANKS FOR PRESENT TO A BABY

Dear Mrs. Kindhart:

Of course it would be! Because no one else can sew like you! The sacque you made the baby is the prettiest thing I have ever seen, and is perfectly adorable on her! Thank you, as usual, you dear Mrs. Kindhart, for your goodness to

Your affectionate

Sally.

Dear Mrs. Norman:

Thank you ever so much for the lovely afghan you sent the baby. It is by far the prettiest one he has; it is so soft and close—he doesn't get his fingers tangled in it.

Do come in and see him, won't you? We are both allowed visitors (especial ones) every day between 4 and 5.30!

Affectionately always,

Lucy.

THE BREAD AND BUTTER LETTER

When you have been staying over Sunday, or for longer, in some one's house, it is absolutely necessary that you write a letter of thanks to your hostess within a few days after the visit.

"Bread and butter letters," as they are called, are the stumbling-blocks of visitors. Why they are so difficult for nearly every one is hard to determine, unless it is that they are often written to persons with whom you are on formal terms, and the letter should be somewhat informal in tone. Very likely you have been visiting a friend, and must write to her mother, whom you scarcely know; perhaps you have been included in a large and rather formal house party and the hostess is an acquaintance rather than a friend; or perhaps you are a bride and have been on a first visit to relatives or old friends of your husband's, but strangers, until now, to you.

As an example of the first, where you have been visiting a girl friend and must write a letter to her mother, you begin "Dear Mrs. Town" at the top of a page, and nothing in the forbidding memory of Mrs. Town encourages you to go further. It would be easy enough to write to Pauline, the daughter. Very well, write to Pauline then—on an odd piece of paper, in pencil, what a good time you had, how nice it was to be with her. Then copy your note composed to Pauline off on the page beginning "Dear Mrs. Town." You have only to add, "love to Pauline, and thanking you again for asking me," sign it "Very sincerely," and there you are!

Don't be afraid that your note is too informal; older people are always pleased with any expressions from the young that seem friendly and spontaneous. Never think, because you cannot easily write a letter, that it is better not to write at all. The most awkward note that can be imagined is better than

none—for to write none is the depth of rudeness, whereas the awkward note merely fails to delight.

EXAMPLES

FROM A YOUNG WOMAN TO A FORMAL HOSTESS AFTER A
HOUSE PARTY

Dear Mrs. Norman:

I don't know when I ever had such a good time as I did at Broadlawns. Thank you a thousand times for asking me. As it happened, the first persons I saw on Monday at the Towns' dinner were Celia and Donald. We immediately had a three-some conversation on the wonderful time we all had over Sunday.

Thanking you again for your kindness to me,

Very sincerely yours,

Grace Smalltalk.

TO A FORMAL HOSTESS AFTER AN ESPECIALLY AMUSING WEEK-END

Dear Mrs. Worldly:

Every moment at Great Estates was a perfect delight! I am afraid my work at the office this morning was down to zero in efficiency; so perhaps it is just as well, if I am to keep my job, that the average week-end in the country is different—very. Thank you all the same, for the wonderful time you gave us all, and believe me

Faithfully yours,

Frederick Bachelor.

Dear Mrs. Worldly:

Every time I come from Great Estates, I realize again that there is no house to which I always go with so much pleasure, and leave on Monday morning with so much regret.

Your party over this last week-end was simply wonderful! And thank you ever so much for having included me.

Always sincerely,

Constance Style.

FROM A YOUNG COUPLE

Dear Mrs. Town:

We had a perfect time at Tuxedo over Sunday and it was so good of you to include us. Jack says he is going to practise putting the way Mr. Town showed him, and maybe the next time he plays in a foursome he won't be such a handicap to his partner.

Thanking you both for the pleasure you gave us.

Affectionately yours,

Sally Titherington Littlehouse.

FROM A BRIDE TO HER NEW RELATIVES-IN-LAW

A letter that was written by a bride after paying a first visit to her husband's aunt and uncle won for her at a stroke the love of the whole family.

This is the letter:

Dear "Aunt Annie":

Now that it is all over, I have a confession to make! Do you know that when Dick drove me up to your front door and I saw you and Uncle Bob standing on the top step—I was simply *paralyzed* with fright!

"Suppose they don't like me," was all that I could think. Of course, I knew you loved Dick—but that only made it worse. How awful, if you *couldn't* like me! The reason I stumbled coming up the steps was because my knees were actually knocking together! You remember, Uncle Bob sang out it was good I was already married, or I wouldn't be this year? And then—you were both so perfectly adorable to me—and you made me feel as though I had always been your niece—and not just the wife of your nephew.

I loved every minute of our being with you, dear Aunt Annie, just as much as Dick did, and we hope you are going to let us come soon again.

With best love from us both,

Your affectionate niece,

Helen.

The above type of letter would not serve perhaps if Dick's aunt had been a forbidding and austere type of woman; but even such a one would be far more apt to take a new niece to her heart if the new niece herself gave evidence of having one.

AFTER VISITING A FRIEND

Dear Kate:

It was hideously dull and stuffy in town this morning after the fresh coolness of Strandholm. The back yard is not an alluring outlook after the wide spaces and delicious fragrance of your garden.

It was good being with you and I enjoyed every moment. Don't forget you are lunching here on the 16th and that we are going to hear Kreisler together.

Devotedly always,
Caroline.

FROM A MAN WHO HAS BEEN CONVALESCING AT A FRIEND'S HOUSE

Dear Martha:

I certainly hated taking that train this morning and realizing that the end had come to my peaceful days. You and John and the children, and your place, which is the essence of all that a "home" ought to be, have put me on my feet again. I thank you much—much more than I can say—for the wonderful goodness of all of you.

Fred.

FROM A WOMAN WHO HAS BEEN VISITING A VERY OLD FRIEND

I loved my visit with you, dear Mary; it was more than good to be with you and have a chance for long talks at your fireside. Don't forget your promise to come here in May! I told Sam and Hettie you were coming, and now the whole town is ringing with the news, and everyone is planning some sort of party for you.

David sends "his best" to you and Charlie, and you know you always have the love of

Your devoted
Pat.

TO AN ACQUAINTANCE

After a visit to a formal acquaintance or when some one has shown you especial hospitality in a city where you are a stranger:

My dear Mrs. Duluth:

It was more than good of you to give my husband and me so much pleasure. We enjoyed, and appreciated, all your kindness to us more than we can say.

We hope that you and Mr. Duluth may be coming East before long and that we may then have the pleasure of seeing you at Strandholm.

In the meanwhile, thanking you for your generous hospitality, and with kindest regards to you both, in which my husband joins, believe me,

Very sincerely yours,

Katherine de Puyster Eminent.

AN ENGRAVED CARD OF THANKS

An engraved card of thanks is proper only when sent by a public official to acknowledge the overwhelming number of congratulatory messages he must inevitably receive from strangers, when he has carried an election or otherwise been honored with the confidence of his State or country. A recent and excellent example follows:

EXECUTIVE MANSION

My dear

I warmly appreciate your kind message of congratulation which has given me a great deal of pleasure, and sincerely wish that it were possible for me to acknowledge it in a less formal manner.

Faithfully,

(signed by hand)

* Executive Mansion is the established name of the house in which a Governor lives. But if he prefers, all professional letters may be sent from the Executive Office.

An engraved form of thanks for sympathy, also from one in public life, is presented in the following example:

Mr. John Smith
wishes to express his deep gratitude
and to thank you
for your kind expression of sympathy

But remember: an engraved card sent by a private individual to a personal friend is not “stylish” or smart, but *rude*. (See also engraved acknowledgment of sympathy, pages 413-14.)

THE LETTER OF INTRODUCTION

A letter of business introduction can be much more freely given than a letter of social introduction. For the former it is necessary merely that the persons introduced have business interests in common—which are much more easily determined than social compatibility, which is the requisite necessary for the latter. It is, of course, proper to give your personal representative a letter of introduction to any one to whom you send him.

On the subject of letters of social introduction there is one chief rule:

Never *ask* for letters of introduction, and be very sparing in your offers to write or accept them.

Seemingly few persons realize that a letter of social introduction is actually a draft for payment on demand. The form might as well be: “The bearer of this has (because of it) the right to *demand* your interest, your time, your hospitality—liberally and at once, no matter what your inclination may be.”

Therefore, it is far better to refuse in the beginning, than to hedge and end by committing the greater error of unwarrantedly inconveniencing a valued friend or acquaintance.

When you have a friend who is going to a city where you have other friends, and you believe that it will be a mutual pleasure for them to meet, a letter of introduction is proper and very easy to write; but sent to a casual acquaintance—no matter how attractive or distinguished the person to be introduced—it is a gross presumption.

THE MORE FORMAL NOTE OF INTRODUCTION

Dear Mrs. Marks:

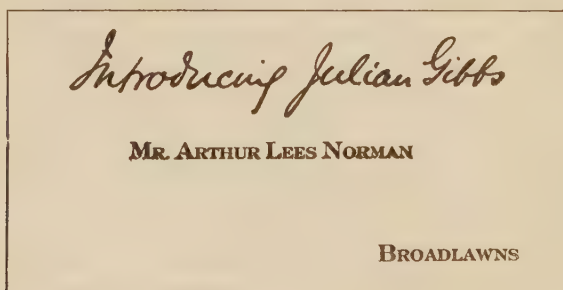
Julian Gibbs is going to Buffalo on January tenth to deliver a lecture on his Polar expedition, and I am sending him a card of introduction to you. He is very agreeable personally, and I think that perhaps you and Mr. Marks will enjoy meeting him as much as I know he would enjoy knowing you.

With kindest regards, in which Arthur joins,

Very sincerely,

Ethel Norman.

If Mr. Norman were introducing one man to another he would give his card to the former, inscribed as follows:



Also Mr. Norman would send a private letter by mail, telling his friend that Mr. Gibbs is coming, as follows:

Dear Marks:

I am giving Julian Gibbs a card of introduction to you when he goes to Buffalo on the tenth to lecture. He is an entertaining and very decent fellow, and I think possibly Mrs. Marks would enjoy meeting him. If you can conveniently ask him to your house, I know he would appreciate it; if not, perhaps you will put him up for a day or two at a club.

Faithfully,

Arthur Norman.

INFORMAL LETTER OF INTRODUCTION

Dear Claire:

A very great friend of ours, James Dawson, is to be in Chi-

cago for several weeks. Any kindness that you can show him will be greatly appreciated by

Yours as always,

Ethel Norman.

At the same time a second and private letter of information is written and sent by mail:

Dear Claire:

I wrote you a letter to-day introducing Jim Dawson. He used to be on the Yalvard football team, perhaps you remember. He is one of the best sort in the world and I know you will like him. I don't want to put you to any trouble, but do ask him to your house if you can. He plays a wonderful game of golf and a good game of bridge, but he is more a man's than a woman's type of man. Maybe if Tom likes him, he will put him up at a club as he is to be in Chicago for some weeks.

Affectionately always,

Ethel.

Another example:

Dear Caroline:

A very dear friend of mine, Mrs. Fred West, is going to be in New York this winter, while her daughter is at Barnard. I am asking her to take this letter to you as I want very much to have her meet you and have her daughter meet Pauline. Anything that you can do for them will be the same as for me!

Yours affectionately,

Sylvia Greatlake.

The private letter by mail to accompany the foregoing:

Dearest Caroline:

Mildred West, for whom I wrote to you this morning, is a very close friend of mine. She is going to New York with her only daughter—who, in spite of wanting a college education, is as pretty as a picture, with plenty of come-hither in the eye—so do not be afraid that the typical blue-stockings is to be thrust upon Pauline! The mother is an altogether lovely person and I know that you and she will speak the same language—if I didn't, I wouldn't give her a letter to you. Do go to see her as soon as you can; she will be stopping at the Fitz-Cherry and

probably feeling rather lost at first. She wants to take an apartment for the winter and I told her I was sure you would know the best real estate and intelligence offices, etc., for her to go to.

I hope I am not putting you to any trouble about her, but she is really a darling and you will like her I know.

Devotedly yours,

Sylvia.

Directions for precedence upon being given (or receiving) a letter of introduction will be found on pages 17 and 18.

THE INDIRECT LETTER OF INTRODUCTION

When the Newcomers go to live in Strangetown, an indirect letter of introduction is better than a direct one. By indirect is meant a letter written by Mrs. Neighbor at home to a friend of hers in Strangetown. As already explained, a letter of introduction presented by Mrs. Newcomer to Mrs. Oldhouse puts Mrs. Oldhouse in a position where she *must* do something for the Newcomers, no matter how inconvenient or distasteful it may be. Her neglect of them can be construed as nothing less than a repudiation of friendship for the writer of the letter and a rudeness toward the Newcomers not to be forgiven.

If, on the other hand, Mrs. Neighbor merely writes to Mrs. Oldhouse: "My friends, the Newcomers, are going to live in your neighborhood," the former is free to make advances only so far as she feels inclined.

Mrs. Newcomer, knowing nothing about this letter and expecting nothing in the way of hospitality, is far more apt to be pleased when Mrs. Oldhouse calls on her, and feels that it is because she is liked for herself, than when she is invited to whatever it may be because Mrs. Neighbor made the invitation obligatory. A letter of introduction is usually an inconvenience and on occasions a very real burden. If you are ill or in mourning—the only excuses possible—you *must* send a note explaining your lack of hospitality, and even then, if possible, send a deputy. Your husband or your sister, or even your nearest friend goes to explain—and in so far as possible to take your place.

A transient visitor is soon gone again and your obligation quickly ended, but when some one comes to live in the neighbor-

hood permanently, it is obvious that a letter of introduction involves you in a sponsorship that can become irksome and even embarrassing.

With the indirect letter you and the Newcomers have the same opportunity to know each other well, if you like each other, but you are not bound except by inclination.

THE THIRD PERSON

In other days, when even verbal messages began with the "presenting of compliments," a social note, no matter what its length or purport, would have been considered rude unless written in the third person. But as in a communication of any length the difficulty of this form is almost insurmountable—to say nothing of the pedantic effect of its accomplishment—it is no longer chosen, aside from the formal invitation, acceptance and regret, except for notes to stores or subordinates. For example:

Will B. Stern & Co. please send and charge to Mrs. John H. Smith,
10 Park Square,

1 paper of needles No. 9

2 spools white sewing cotton No. 70

1 yard of material (sample enclosed).

January 6, 1928

To a servant:

Mrs. Eminent wishes Patrick to meet her at the station on Tuesday the eighth at 11.03. She also wishes him to have the shutters opened and the house aired on that day, and a fire lighted in the northwest room. No provisions will be necessary as Mrs. Eminent is returning to town on the 5.16.

Tuesday, March 1.

Letters in the third person are not signed because the sender's name appears in the body of the note and a signature is therefore unnecessary. Sometimes however a business letter is written in the third person as to the addressee, but is so constructed that the name of the writer is not mentioned and a signature therefore becomes essential:

Will Mr. Cash please give the bearer six yards of material to match the sample enclosed, and oblige,

Mrs. John H. Smith,
10 Park Square.

THE LETTER OF RECOMMENDATION

A letter of recommendation for membership in a club is addressed to the secretary and should be somewhat in this form:

To the Secretary of the Town Club.

My dear Mrs. Brown:

Mrs. Titherington Smith, whose name is posted for membership, is a very old friend of mine. She is the daughter of the late Rev. Samuel Eminent and is therefore a member in her own right, as well as by marriage, of representative New York families.

She is a person of much charm and distinction, and her many friends will agree with me, I am sure, in thinking that she would be a valuable addition to the club.

Very sincerely,

Ethel Norman.

LETTER OF RESIGNATION FROM A CLUB

Mrs. James Town,
Secretary Colonial Club, New York.

My dear Mrs. Town:

It is with great regret that I find it necessary to resign from the club, and to ask you therefore to present my resignation at the next meeting of the governors.

Very sincerely,

Mary Smartington.

The above is suitable if the club is an old and important one and the resigning member an average one. Should the club however be a new one, or should the resigning member have taken an important part in the club's organization, she would probably add at the close of her letter:

With all best wishes for the continued success of the club,

Very sincerely,

Martha Kindhart.

RECOMMENDATION OF EMPLOYEES

Although the written recommendation that is given to the employee carries very little weight, compared to the slip from the employment agencies where either "yes" or "no" has to be answered to a list of specific and important questions, one is nevertheless put in a trying position when reporting on an unsatisfactory servant.

Either a poor reference must be given—possibly preventing the servant from earning her living—or one has to write what is not true. Consequently it has become the custom to say what one truthfully can of good, and leave out the qualifications that are bad (except in the case of a careless nurse, where evasion would border on the criminal).

That solves the poor recommendation problem pretty well; but unless one is very careful this consideration for the "poor" one is paid for by the "good." In writing for a very worthy servant, therefore, it is of the utmost importance in fairness to her (or him) to put in every merit that you can think of, remembering that omission implies demerit in each trait of character not mentioned. All good references should include honesty, sobriety, capability, and a reason, other than their unsatisfactoriness, for their leaving. The recommendation for a nurse cannot be too conscientiously written.

A lady does not begin a recommendation: "To whom it may concern," nor "This is to certify," although housekeepers and head servants writing recommendations are very partial to both of these forms.

A lady in giving a good reference should write:

Two Hundred Park Square.

Selma Johnson has lived with me for two years and a half as cook.

I have found her honest, sober, industrious, neat in her person as well as her work, of amiable disposition and a very good cook.

She is leaving to my great regret because I am closing my house for the winter.

Selma is an excellent servant in every way and I shall be glad to answer personally any inquiries about her.

(Mrs. Titherington Smith)

Josephine Smith.

October, 1928.

The form of all recommendations is the same:

.....has lived with
me..... months as.....I
..... years
have found him He
her She
is leaving because.....

(Any special remark of added recommendation or showing interest)

.....
(Mrs.....)
Date.

LETTERS OF CONGRATULATION ON AN ENGAGEMENT

Dear Mary:

While we are not altogether surprised, we are both delighted to hear the good news. Jim's family and ours are very close, as you know, and we have always been especially devoted to Jim. He is one of the finest—and now luckiest—of young men, and we send you both every good wish for all possible happiness.

Affectionately,

Ethel Norman.

Just a line, dear Jim, to tell you how glad we all are to hear of your happiness. Mary is everything that is lovely, and of course, from our point of view, we don't think her exactly unfortunate either! Every good wish that imagination can think of goes to you from your old friends.

Ethel and Arthur Norman.

I can't tell you, dearest Mary, of all the wishes I send for your happiness. Give Jim my love and tell him how lucky I

think he is, and how much I hope all good fortune will come to you both.

Lovingly,

Aunt Kate.

OTHER LETTERS OF CONGRATULATION

My dear Mrs. Brown:

We have just heard of the honors that your son has won. How proud you must be of him! We are both so glad for him and for you. Please congratulate him for us, and believe me,

Very sincerely,

Ethel Norman.

Or:

Dear Mrs. Brown:

We are so glad to hear the good news of David's success; it was a very splendid accomplishment and we are all so proud of him and of you. Please give him our love and congratulations, and with full measure of both to you,

Affectionately,

Martha Kindhart.

Or:

Dear John:

We are overjoyed at the good news! For once the reward has fallen where it is deserved. Certainly no one is better fitted than yourself for a diplomat's life, and we know you will fill the position to the honor of your country.

Please give my love to Alice, and with renewed congratulations to you from us both.

Yours always,

Ethel Norman.

Another example:

Dear Michael:

We all rejoice with you in the confirmation of your appointment. The State needs just such men as you—if we had more of your sort the ordinary citizen would have less to worry about. Our best congratulations!

John Kindhart.

THE LETTER OF CONDOLENCE

Intimate letters of condolence are like love letters, in that they are too sacred to follow a set form. One rule, and one only, should guide you in writing such letters. Say what you truly feel. Say that and nothing else. Sit down at your desk, let your thoughts dwell on the person you are writing to.

Don't dwell on the details of illness or the manner of death; don't quote endlessly from the poets and Scriptures. Remember that eyes filmed with tears and an aching heart cannot follow rhetorical lengths of writing. The more nearly a note can express a hand-clasp, a thought of sympathy, above all, a genuine love or appreciation of the one who has gone, the greater comfort it brings.

Write as simply as possible and let your heart speak as truly but as briefly as you can. Forget, if you can, that you are using written words, think merely how you feel—then put your feelings on paper—that is all.

Supposing it is a young mother who has died. You think how young and sweet she was—and of her little children, and, literally, your heart aches for them and her husband and her own family. Into your thoughts must come some expression of what she was, and what their loss must be!

Or maybe it is the death of a man who has left a place in the whole community that will be difficult, if not impossible, to fill, and you think of all he stood for that was fine and helpful to others, and how much and sorely he will be missed. Or suppose that you are a returned soldier, and it is a pal who has died. All you can think of is "Dear Steve—what a peach he was! I don't think anything will ever be the same again without him." Say just that! Ask if there is anything you can do at any time to be of service to his people. There is nothing more to be said. A line, into which you have unconsciously put a little of the genuine feeling that you had for Steve, is worth pages of eloquence.

A letter of condolence may be abrupt, badly constructed, ungrammatical—never mind. Grace of expression counts for nothing; sincerity alone is of value. Do not say to one whose life has been made forever desolate by the loss of one of out-

HOW TO ADDRESS IMPORTANT PERSONAGES

PERSONAGE	IF YOU ARE SPEAKING TO HIM YOU SAY:	ENVELOPE ADDRESS	FORMAL BEGINNING OF A LETTER	INFORMAL BEGINNING	FORMAL CLOSE	INFORMAL CLOSE	CORRECT TITLES IN INTRODUCTION
The President.*	Mr. President, and occasionally throughout a conversation, Sir.	(If the letter is sent from abroad) The President of the United States of America (If the letter is sent from within the United States) The President, Washington, D.C.	Sir:	My dear Mr. President.	I have the honor to remain, Most respectfully yours, or, I have the honor to remain, sir, Your most obedient servant,	I have the honor to remain, Yours faithfully, or, I am, dear Mr. President, Yours faithfully,	Only the name of the person introduced is spoken.
The Vice-President	Mr. Vice-President, and then, Sir.	The Vice-President, Washington, D. C.	Sir:	My dear Mr. Vice-President	Same as for the President	Believe me, Yours faithfully,	The Vice-President.
The Chief Justice of the Supreme Court	Mr. Chief Justice, and then, Sir.	The Honorable, The Chief Justice, Washington, D. C.	Sir:	Dear Mr. Chief Justice:	I have the honor to remain, Yours respectfully,	Believe me, Yours faithfully,	The Honorable, The Chief Justice.
Associate Justice of the Supreme Court	Mr. Justice	The Hon. C. K. Fairplay, Justice of the Supreme Court, Washington, D. C.	Sir:	Dear Mr. Justice or Fairplay:	Believe me, Yours very truly, or I have the honor to remain, Yours very truly,	Believe me, Yours faithfully,	Mr. Justice Fairplay.
Member of the President's Cabinet	Mr. Secretary (If necessary to differentiate,) Mr. Secretary of State	The Secretary of State, Washington, D. C. or: The Hon. David C. Eminent, Secretary of State, Washington, D. C.	Dear Sir: or Sir:	My dear Mr. Secretary:	Same as above.	Same as above.	The Secretary of State.
United States (or State) Senator	Senator Wideland <small>A Servant or subordinate says: Mr. Senator</small>	Socially: Senator Chester H. Wideland (His house address) On official business: The Hon. Chester H. Wideland, Senator from Texas, Washington, D. C.	Dear Sir: or Sir:	Dear Senator Wideland:	Same as above.	Same as above.	Senator Wideland. (On very formal and official occasions:) Senator Wideland of Texas.
Member of Congress (or of a State Legislature)	Mr. Wellcome, (Mr. Congressman is not correct.)	The Hon. H. C. Wellcome, House of Representatives, Washington, D. C. or The Hon. H. C. Wellcome, State Assembly, Albany, New York	Dear Sir: or Sir:	Dear Mr. Wellcome:	Believe me, Yours very truly,	Yours faithfully,	Mr. Wellcome. (If the introduction is official you add:) Congressman from Ohio.
Governor	Governor Goodland (The Governor is not called Excellency when spoken to and very rarely when he is announced. But letters are addressed and begun with this title of courtesy.)	His Excellency the Governor, Lansing, Michigan, or The Honorable L. G. Goodland Governor of Michigan.	Your Excellency: or Sir:	Dear Governor Goodland:	I have the honor to remain, Yours faithfully,	Believe me, Yours faithfully,	The Governor (in his own State) (or, out of it—) The Governor of Michigan.
Officers of the Army, Navy, and Marine with the grade of Commander or Captain or higher.	General Strong Admiral Highseas Commander Greenwaves Captain Cordsage	General Strong Admiral Highseas Etc.	Dear Sir: or Sir:	Dear General Strong: Etc.	Believe me, Yours very truly,	Yours faithfully, or Sincerely yours,	Same as speaking.
Lieutenants and Ensigns	Mr. Gun Mr. Ripple	2nd Lieut. John Gun Ensign Arthur Ripple	Dear Sir:	Dear Mr. Gun: Dear Mr. Ripple:	Same as above.	Same as above.	Lieutenant Gun. § Ensign Ripple.
Mayor	Mr. Mayor	His Honor the Mayor, City Hall, Chicago.	Dear Sir: or Sir:	Dear Mayor Lake:	Believe me, Very truly yours,	Yours faithfully	Mayor Lake.
Cardinal	Your Eminence	His Eminence Michael Cardinal Angelus, Archbishop of Baltimore, Baltimore, Md.	Your Eminence:	Your Eminence:	I have the honor to remain, Your Eminence's humble servant,	Your Eminence's humble servant.	One is presented to His Eminence, Cardinal Angelus.
Roman Catholic Archbishop (There is no Protestant Archbishop in the United States.)	Your Grace	The Most Reverend John Kindhart, Archbishop of San Francisco, San Francisco, California.	Your Grace or Most Reverend Sir:	Most Reverend and dear Sir:	I have the honor to remain with high respect Your Grace's humble servant,	Same as formal close.	The Most Reverend, The Archbishop of San Francisco.
Bishop (Whether Roman Catholic or Protestant.)	Bishop Churchleigh	To the Right Reverend Thomas A. Churchleigh, or the Bishop of Rhode Island, Providence, R. I.	Right Reverend and dear Sir:	My dear Bishop Churchleigh:	I have the honor to remain, Your obedient servant, or, to remain, Respectfully yours, I have the honor to remain, (To Bishop of the Church of England) Your Lordship's obedient servant.	Faithfully yours	Bishop Churchleigh.
Priest	Father or Father Matthew or Your Reverence	The Rev. John Matthew†	Reverend and dear Sir:	Dear Father Matthew:	I beg to remain, Yours faithfully, or I remain Reverend Father with high respect Yours faithfully,	Faithfully yours,	The Reverend Father Matthew.
Protestant Clergyman	Mr. Sainly (If he is D.D. or LL.D., you call him Dr. Sainly.) Or, Pastor Nordic, if he is a Lutheran	The Rev. George Sainly, (If you do not know his first name, write The Rev. . . . Sainly, rather than the Rev. Mr. Sainly.)	Sir: or My dear Sir:	Dear Dr. Sainly: (or Dear Mr. Sainly if he is not a D.D.)	I have the honor to remain to remain Yours faithfully or sincerely.	Faithfully yours, or Sincerely yours,	Dr. (or Mr.) Sainly. (If a Lutheran,) Pastor Nordic.
Rabbi	Rabbi Temple (If he holds a Doctor's degree, he is called Dr. Temple.)	Dr. J. A. Temple, or Rabbi J. A. Temple, or Rev. J. A. Temple.	Dear Sir:	Dear Dr. Temple: or Dear Rabbi Temple:	Same as above.	Yours sincerely,	Dr. Temple or Rabbi Temple.
Ambassador	Your Excellency or Mr. Ambassador	His Excellency The American Ambassador,‡ American Embassy, or Embassy of the United States of America, London.	Your Excellency:	Dear Mr. Ambassador:	I have the honor to remain, Yours faithfully, or, Yours very truly, or, Yours respectfully, or very formally: I have the honor to remain, sir, your obedient servant.	Yours faithfully,	The American Ambassador.
Minister Plenipotentiary	In English he is usually called "Mr. Lovejoy," though it is not incorrect to call him "Mr. Minister." The title "Excellency" is also occasionally used by courtesy, though it does not belong to him. In French he is always called <i>Monsieur le Ministre</i> .	The Hon. J. D. Lovejoy, Legation of the United States of America (or more courteously) His Excellency, The American Minister, Copenhagen, Denmark.	Sir: is correct but, Your Excellency: is used in courtesy.	Dear Mr. Minister: or Dear Mr. Lovejoy:	Same as above.	Yours faithfully,	Mr. Lovejoy, the American Minister or merely, The American Minister, (Everyone is supposed to know his name or find it out.)
Consul	Mr. Smith	John Smith, Esq., American Consul, Rue Quelque Chose, Paris, France.	Sir: or My dear Sir:	Dear Mr. Smith:	I beg to remain, Yours very truly, or Yours very sincerely,	Faithfully,	Mr. Smith.
A reigning Sovereign	Your Majesty. Throughout a conversation, Sir (or Ma'am).	To the King's Most Gracious Majesty.	May it please Your Majesty.	There can be none.	I remain, Sir, with the greatest respect, Your Majesty's most dutiful and most obedient servant,**	There can be none.	Only the name of person introduced is spoken.
Member of a Royal Family	Your Royal Highness (In long conversation,) Sir.	To His Royal Highness The Duke of Realm.	Your Royal Highness.	Sir: "Dear Sir" only by a friend to whom this special permission has been given personally, or Madam:	I remain, Sir, with the greatest respect, Your Royal Highness's most dutiful and most obedient servant,**	The same as formal with "Sir" in place of Royal Highness.	Your Royal Highness may I present Mrs. Worldly.
Duke	Duke (Your Grace is for servants and social inferiors)	To His Grace The Duke of Overthere.	My Lord Duke or Sir:	Dear Duke:	I have the honor to remain, or officially Your Grace's most obedient servant.	Same as to any friend.	Mrs. Worldly, may I present the Duke of Overthere.
Earl	Lord Alvin	The Earl of Alvin. (or officially "The Rt. Honorable, the Earl—")	My Lord or Dear Sir:	Dear Lord Alvin			
Other Members of the Nobility	Sir Arthur Count Thor Princess Acacia	Sir Arthur Kuter, Bt. Count Thor Princess Acacia Madame la Princesse d'Acacia	Dear Sir: or Dear Madam:	Dear Sir Arthur: Dear Count: or Dear Count Thor: Dear Princess:	Believe me, Yours sincerely,	Same as to any friend.	Same as above.

* A wife never shares her husband's official titles. The wife of every American is Mrs.—"The President and Mrs. Hoover," "His Excellency the American Ambassador and Mrs. Toplotity." Also the wife of a Duke or a Lord, who may be "His Excellency," is addressed and announced as "The Duchess of this," or "Lady that." She is "Excellency" or "Ambassadors" only occasionally and by courtesy.

† When a priest is a member of a religious order the envelope is addressed: Rev. John Matthew, S. J. or O. P. according to the initials of the order of which he is a member.

‡ In Great Britain junior officers are always introduced as Mr. But in the United States best custom tolerates the use of their titles in introductions and on place cards at table.

§ Although our Ambassadors and Ministers represent the United States of America, it is customary both in Europe and Asia to omit the words "United States and write to and speak of the American Embassy and the American Legation. In addressing a letter to one of our government representatives in countries of the Western Hemisphere, "The United States of America" is always specified.

** This form of closing address to a Sovereign or a Royal Prince is varied according to the social and personal status of the writer.

standing character or genius "I remember the big brimmed hat she wore" or "seeing him reading his paper on the train"! Nothing more unappreciative can be imagined. The only things of the least comfort at such a time are letters which show appreciation of the character, talent, charm or any quality whatsoever that was actual and outstanding in the personality of the one mourned.

The letters from friends and associates, expressing genuine affection for a man's personality, or admiration for his character and unreplaceable ability, are the only ones that *share* a widow's or a mother's grief.

An occasional letter from one who has suffered an undeniably equal loss, who in sincerity writes words of encouragement and assurance that in time the pain will grow less instead of greater, is of genuine help. But such a letter must never be written by any one whose own suffering has not been equally devastating. Glibly listed qualities that did not exist are as meaningless as attributes of true greatness entirely overlooked.

EXAMPLES OF NOTES AND TELEGRAMS

As has been said above, a letter of condolence must above everything express a genuine sentiment. A few examples are inserted here merely as suggestive guides for those at a loss to construct a short but appropriate note or telegram:

CONVENTIONAL NOTE TO AN ACQUAINTANCE

I know how little the words of an outsider mean to you just now—but I must tell you how deeply I sympathize with you in your great loss.

NOTE OR TELEGRAM TO A FRIEND

All my sympathy and all my thoughts are with you in your great sorrow.

TELEGRAM TO A VERY NEAR RELATIVE OR FRIEND

Words are so empty! If only I knew how to fill them with love and send them to you.

Or:

If love and thoughts could only help you, Margaret dear, you should have all the strength of both that I can give.

LETTER WHERE DEATH WAS RELEASE

The letter to one whose loss is "for the best" is difficult in that you want to express sympathy but cannot feel sad that one who has long suffered has found release. The expression of sympathy in this case should not be for the present death, but for the illness, or whatever it was that fell long ago. The grief for a paralyzed mother is for the stroke which cut her down many years before, and your sympathy, though you may not have realized it, is for that. You might write:

Your sorrow during all these years—and now—is in my heart; and all my thoughts and sympathy are with you.

The accompanying diagram—"How to Address Important Personages"—shows the proper form to be followed in each case. It may be added that letters to foreigners abroad should be addressed in the language of the person written to: "Mme. la Princesse d'Acacia, XX Avenue du Bois de Boulogne, Paris"; "Il Principe di Capri, Cusano sul Seveso"; "Lady Alwin, Cragmere, Scotland," and so forth.

The titles, Marquess or Marchioness, Earl or Countess (English), are used on envelopes, and when the possessors are announced at a function; but by those who know them socially, these personages are always spoken of, and to, as "Lord and Lady." The title Honorable is used only on an envelope or a list of patrons, social register or other public list. It is never spoken, or signed, or engraved on a visiting card. For further details travelers should apply at the American Embassy or Legation in whichever country their need for special information arises.

REPEATED DETAILS OF GREAT IMPORTANCE

NEVER under any circumstances sign a personal letter "Mr.," "Mrs." or "Miss." The proper signature for a married

woman is "Mary Smith," and then underneath, or to the left in parenthesis "(Mrs. John Smith)." The name in parenthesis is for information only, and is not a signature. The proper signature for an unmarried woman is "Helen Jones" and when necessary put (Miss) in parenthesis to the left. The proper signature for a man is John Smith. If he has a title it can be added underneath, "Mayor of the City of New York" or "Captain U. S. N."

The only times when a lady of quality signs her name "Mrs." are these: in a hotel register, to a business telegram, to a servant in her own employ, or to an order letter *possibly* to a tradesman. And then it must be "Mrs. *John* Smith."

Mary Jones having married John Smith is Mrs. John Smith, whether her husband is living or whether she is a widow. Mrs. Mary is wrong under all circumstances. "Mrs." must NEVER—socially—be prefixed to a woman's first name, except possibly in business, and it is not best form even in business. A widow if she loved her husband would neither take off her ring nor discard his name.

A divorcée who was Mary Jones prefixes her family name and becomes Mrs. Jones Smith, never Mrs. Mary Smith. She can—but it is not best form—call herself Mrs. M. J. Smith, and never write out the Mary, but let people suppose that the "M" stands for Martin or Michael.

CHAPTER XXVIII

LONGER LETTERS

The art of general letter-writing in the present day is shrinking until the letter threatens to become a telegram, a telephone message, a post-card. Since the events of the day are transmitted in newspapers with far greater accuracy, detail, and dispatch than they could be by the single effort of even Voltaire himself, the circulation of general news, which formed the chief reason for letters of the stage-coach and sailing-vessel days, has no part in the hurried correspondence of to-day.

Taking the contents of an average mail bag as sorted in a United States post-office, about fifty per cent. is probably advertisement or appeal, forty per cent. business, and scarcely ten per cent. personal letters and invitations. Of course, love letters are probably as numerous as need be, though the long distance telephone must have lowered the average of these, too. Young girls write to each other, no doubt, much as they did in olden times, and letters between young girls and young men flourish to-day like unpulled weeds in a garden where weeds were formerly never allowed to grow.

It is the letter from the friend in this city to the friend in that, or from the traveling relative to the relative at home, that is gradually dwindling. As for the letter which younger relatives dutifully used to write—it has gone already with old-fashioned grace of speech and deportment.

Still, people do write letters in this day and there are some who possess the divinely flexible gift for a fresh turn of phrase, for delightful keenness of observation. It may be, too, that in other days the average writing was no better than the average of to-day. It is naturally the letters of those who had unusual gifts which have been preserved all these years, for the failures

of a generation are made to die with it, and only its successes survive.

The difference, though, between letter-writers of the past and of the present, is that in other days they all tried to write, and to express themselves the very best they knew how, while to-day people don't care a bit whether they write well or ill. Mental effort is one thing that the younger generation of the "smart world" seems to consider it unreasonable to ask—and just as it is the fashion to let their spines droop until they suggest nothing so much as Tenniel's drawing in *Alice in Wonderland* of the caterpillar sitting on the toad-stool—so do they let their mental faculties relax, slump and atrophy.

To such as these, to whom effort is an insurmountable task, it might be just as well to say frankly: If you have a mind that is entirely bromidic, if you are lacking in humor, all power of observation, and facility for expression, you had best join the ever-growing class of people who frankly confess, "I can't write letters to save my life!" and confine your literary efforts to picture post-cards with the engaging captions "X is my room," or "Beautiful weather, wish you were here."

It is not at all certain that your friends and family would not rather have frequent post-cards than occasional letters all too obviously displaying the meagerness of their messages in halting orthography.

BEGINNING A LETTER

For most people the difficulty in letter-writing is in the beginning and the close. Once they are started, the middle goes smoothly enough, until they face the difficulty of the end. The direction of the Professor of English to "Begin at the beginning of what you have to say, and go on until you have finished, and then stop," is very like a celebrated artist's direction for painting: "You simply take a little of the right color paint and put it on the right spot."

HOW NOT TO BEGIN

Even one who "loves the very sight of your handwriting," could not possibly be expected to find pleasure in a letter beginning:

"I have been meaning to write you for a long time but haven't had a minute to spare."

Or:

"I suppose you have been thinking me very neglectful, but you know how I hate to write letters."

Or:

"I know I ought to have answered your letter sooner, but I haven't had a thing to write about."

The above sentences are written time and again by persons who are utterly unconscious that they are not expressing a friendly or loving thought. If one of your friends were to walk into the room, and you were to receive him stretched out and yawning in an easy chair, no one would have to point out the rudeness of such behavior; yet countless kindly intentioned people begin their letters mentally reclining and yawning in just such a way.

HOW TO BEGIN A LETTER

Suppose you merely change the wording of the above sentences, so that instead of slamming the door in your friend's face, you hold it open:

"Do you think I have forgotten you entirely? You don't know, dear Mary, how many letters I have written you in thought."

Or:

"Time and time again I have wanted to write you but each moment that I saved for myself was always interrupted by—*something*."

One of the frequent difficulties in beginning a letter is that your answer is so long delayed that you begin with an apology, which is always a lame duck. But these examples indicate a way in which even an opening apology may be attractive rather than repellent. If you are going to take the trouble to write a letter, you are doing it because you have at least remembered some one with friendly regard, or you would not be writing at all. You certainly would like to convey the impression that you want to be with your friend in thought for a little while at least—not that she through some malignant force is holding you

to a grindstone and forcing you to the task of making hateful schoolroom pot-hooks for her selfish gain.

A perfect letter has always the effect of being a light dipping off of the top of a spring. A poor letter suggests digging into the dried ink at the bottom of an ink-well.

It is easy to begin a letter if it is in answer to one that has just been received. The news contained in it is fresh and the impulse to reply needs no prodding.

Nothing can be simpler than to say: "We were all overjoyed to hear from you this morning," or, "Your letter was the most welcome thing the postman has brought for ages," or "It was more than good to have news of you this morning," or, "Your letter from Capri brought all the allure of Italy back to me," or, "You can't imagine, dear Mary, how glad I was to see an envelope with your writing this morning." And then you take up the various subjects in Mary's letter, which should certainly launch you without difficulty upon topics of your own.

ENDING A LETTER

Just as the beginning of a letter should give the reader an impression of greeting, so should the end express friendly or affectionate leave-taking. Nothing can be worse than to seem to scratch helplessly around in the air for an idea that will effect your escape.

"Well, I guess I must stop now," "Well, I must close," or, "You are probably bored with this long epistle, so I had better close."

All of these are as bad as they can be, and suggest the untutored man who stands first on one foot and then on the other, running his finger around the brim of his hat, or the country girl twisting the corner of her apron.

HOW TO END A LETTER

An intimate letter has no end at all. When you leave the house of a member of your family, you don't have to think up an especial sentence in order to say good-by. Leave-taking in a letter is the same:

"Good-by, dearest, for to-day.

Devotedly,

Kate."

Or:

"Best love to you all,

Martin."

Or:

"Will write again in a day or two.

Lovingly,

Mary."

Or:

"Luncheon was announced half a page ago! So good-by, dear Mary, for to-day."

The close of a less intimate letter, like taking leave of a visitor in your drawing-room, is necessarily more ceremonious. And the "ceremonious close" presents to most people the greatest difficulty in letter-writing.

It is really quite simple, if you realize that the aim of the closing paragraph is merely to bring in a personal hyphen between the person writing and the person written to.

"The mountains were beautiful at sunset." It is a bad closing sentence because "the mountains" have nothing personal to either of you. But if you can add "—they reminded me of the time we were in Colorado together," or "—how different from our wide prairies at home," you have crossed a bridge, as it were.

Or:

"We have had a wonderful trip, but I do miss you all at home, and long to hear from you soon again."

Or (from one at home):

"Your closed house makes me very lonely to pass. I do hope you are coming back soon."

Sometimes an ending falls naturally into a sentence that ends with your signature. "If I could look up now and see you coming into the room, there would be no happier woman in the whole State than

Your devoted mother."

LETTERS NO ONE CARES TO READ

First and foremost in the category of letters that no one can possibly receive with pleasure might be put the "letter of calam-

ity," the letter of gloomy apprehension, the letter filled with petty annoyances. Less disturbing to receive but far from enjoyable are such letters as "the blank," the "meandering," the "letter of the capital I," the "plaintive," the "apologetic." There is scarcely any one who has not one or more relatives or friends whose letters belong in one of these classes.

Even in so personal a matter as the letter to an absent member of one's immediate family, it should be borne in mind not to write *needlessly* of misfortune or unhappiness. To hear from those we love how ill or unhappy they are, is to have our distress intensified in direct proportion to the number of miles by which we are separated from them. This last example, however, has nothing in common with the choosing of calamity and gloom as a subject of welcome tidings in ordinary correspondence.

The chronic calamity writers seem to wait until the skies are darkest, and then, rushing to their desks, luxuriate in pouring all their troubles and fears of troubles out on paper to their friends.

LETTERS OF GLOOMY APPREHENSION

"My little Betty ["my little" makes it so much more pathetic than saying merely "Betty"] has been feeling miserable for several days. I am worried to death about her, as there are so many sudden cases of typhoid and appendicitis. The doctor says the symptoms are not at all alarming as yet, but doctors see so much of illness and death, they don't seem to appreciate what anxiety means to a mother," etc.

Another writes: "The times seem to be getting worse and worse. I always said we would have to go through a long night before any chance of daylight. You can mark my words, the night of bad times isn't much more than begun."

Or, "I have scarcely slept for nights, worrying about whether Junior has passed his examination or not."

LETTERS OF PETTY MISFORTUNES

Other perfectly well-meaning friends fancy they are giving pleasure when they write such "news" as: "My cook has been sick for the past ten days," and follow this with a page or two

descriptive of her ailments; or, "I have a slight cough. I think I must have caught it yesterday when I went out in the rain without rubbers"; or, "The children have not been doing as well in their lessons this week as last. Johnny's arithmetic marks were dreadful and Katie got an E in spelling and an F in geography." Her husband and her mother would be interested in the children's weekly reports, and her own slight cough, but no one else. How could they be?

If the writers of all such letters would merely read over what they have written, and ask themselves if they could find pleasure in receiving messages of like manner and matter, perhaps they might begin to do a little thinking, and break the habit of cataleptic unthinkingness that seemingly descends upon them as soon as they are seated at their desk.

THE BLANK

The writer of the "blank" letter begins fluently with the date and "Dear Mary," and then sits and chews his penholder or makes little dots and squares and circles on the blotter—utterly unable to attack the cold, forbidding blankness of that first page. Mentally, he seems to say: "Well, here I am—and now what?" He has not an idea! He can never find anything of sufficient importance to write about. A murder next door, a house burned to the ground, a burglary or an elopement could alone furnish material; and that, too, would be finished off in a brief sentence stating the bare fact.

A person whose life is a revolving wheel of routine may have really very little to say, but a letter does not have to be long to be welcome—it can be very good indeed if it has a message that seems to have been spoken.

Dear Lucy:

"Life here is as dull as ever—duller if anything. Just the same old things done in the same old way—not even a fire engine out or a new face in town, but this is to show you that I am thinking of you and longing to hear from you."

Or:

"I wish something really exciting would happen so that I might have something with a little thrill in it to write you, but everything goes on and on—if there were any check in its

sameness, I think we'd all land in a heap against the edge of the town."

THE MEANDERING LETTER

As its name implies, the meandering letter is one which dawdles through disconnected subjects, like a trolley car gone down grade off the track, through fences and fields and flower-beds indiscriminately. "Mrs. Blake's cow died last week, the Governor and his wife were on the Reception Committee; Mary Selfridge went to stay with her aunt in Riverview; I think the new shade called Harding blue is perfectly hideous."

Another that is almost akin to it, runs glibly on, page after page of meaningless repetition and detail. "I thought at first that I would get a grey dress—I think grey is such a pretty color, and I have had so many blue dresses. I can't decide this time whether to get blue or grey. Sometimes I think grey is more becoming to me than blue. I think grey looks well on fair-haired people—I don't know whether you would call my hair fair or not? I am certainly not dark, and yet fair hair suggests a sort of straw color. Maybe I might be called medium fair. Do you think I am light enough to wear grey? Maybe blue would be more serviceable. Grey certainly looks pretty in the spring, it is so clean and fresh looking. There is a lovely French model at Benson's in grey, but I can have it copied for less in blue. Maybe it won't be as pretty though as the grey," etc., etc. By the above method of cud-chewing, any subject, clothes, painting the house, children's school, planting a garden, or even the weather, need be limited only by the supply of paper and ink.

THE LETTER OF THE "CAPITAL I"

The letter of the "capital I" is a pompous effusion which strives through pretentiousness to impress its reader with its writer's wealth, position, ability, or whatever possession or attribute is thought to be rated most highly. None but unfortunate dependents or the cringing in spirit would subject themselves to a second letter of this kind unnecessarily, by answering the first. The letter which hints at hoped-for benefits is no worse!

THE LETTER OF CHRONIC APOLOGY

The letter written by a person with an apologetic habit of mind, is different totally from the sometimes necessary letter of genuine apology. The former is as senseless as it is irritating:

"It was so good of you to come to my horrid little shanty. [The house and the food she served were both probably better than that of the person she is writing to.] I know you had nothing fit to eat, and I know that everything was just all wrong! Of course, everything is always so beautifully done at everything you give, I wonder I have the courage to ask you to dine with me."

THE DANGEROUS LETTER

A pitfall that those of sharp wit have to guard against is the thoughtless tendency toward writing ill-natured things. Ridicule is a much more amusing medium for the display of a subject than praise, which is always rather bromidic. The amusing person catches foibles and exploits them, and it is easy to forget that wit flashes all too irresistibly at the expense of other people's feelings, and the brilliant tongue is all too often sharpened to rapier point. Admiration for the quickness of a spoken quip somewhat mitigates its cruelty. The exuberance of the retailer of verbal gossip eliminates the implication of scandal, but both quip and gossip become deadly poison when transferred permanently to paper. For all emotions, written words are a bad medium. The light jesting tone that saves a quip from offense cannot be expressed; and remarks that if spoken would amuse, can but pique and even insult their subject. Without the interpretation of the voice, gaiety becomes levity, raillery becomes accusation. Moreover, words of a passing moment are made to stand forever.

Anger in a letter carries with it the effect of solidified fury; the words spoken in reproof melt with the breath of the speaker once the cause is forgiven. The written words on the page fix them for eternity.

Love in a letter endures likewise forever.

Admonitions from parents to their children may very prop-

erly be put on paper—they are meant to endure, and be remembered, but momentary annoyance should never be more than briefly expressed. There is no better way of insuring his letters against being read than for a parent to get into the habit of writing in an irritable or fault-finding tone to his children.

THE LETTERS OF TWO WIVES

Do you ever see a man look through a stack of mail, and notice that suddenly his face lights up as he seizes a letter “from home”? He tears it open eagerly, his mouth up-curving at the corners, as he lingers over every word. You know, without being told, that the wife he had to leave behind puts all the best she can devise and save for him into his life as well as on paper!

Do you ever see a man go through his mail and see him suddenly droop—as though a fog had fallen upon his spirits? Do you see him reluctantly pick out a letter, start to open it, hesitate and then push it aside? His expression says plainly: “I can’t face that just now.” Then by and by, when his lips have been set in a hard line, he will doggedly open his letter to “see what the trouble is now.”

If for once there is no trouble, he sighs with relief, relaxes, and starts the next thing he has to do.

Usually, though, he frowns, looks worried, annoyed, harassed, and you know that every small unpleasantness is punctiliously served to him by one who promised to love and to cherish and who probably thinks she does!

THE LETTER EVERYONE LOVES TO RECEIVE

The letter we all love to receive is one that carries so much of the writer’s personality that she seems to be sitting beside us, looking at us directly and talking just as she really would, could she have come on a magic carpet, instead of sending her proxy in ink-made characters on mere paper.

Let us suppose we have received one of those perfect letters from Mary, one of those letters that seem almost to have written themselves, so easily do the words flow, so bubbling and effortless is their spontaneity. There is a great deal in the letter about Mary, not only about what she has been doing, but what

she has been thinking, or perhaps, feeling. And there is a lot about us in the letter—nice things, that make us feel rather pleased about something that we have done, or are likely to do, or that some one has said about us. We know that all things of concern to us are of equal concern to Mary, and though there will be nothing of it in actual words, we are made to feel that we are just as secure in our corner of Mary's heart as ever we were. And we finish the letter with a very vivid remembrance of Mary's sympathy, and a sense of loss in her absence, and a longing for the time when Mary herself may again be sitting on the sofa beside us and telling us all the details her letter cannot but leave out.

THE LETTER NO WOMAN SHOULD EVER WRITE

The mails carry letters every day that are so many packages of TNT should their contents be exploded by falling into wrong hands. Letters that should never have been written are put in evidence in court rooms every day. Many cannot, under any circumstances, be excused; but often silly girls and foolish women write things that sound quite different from what they innocently, but stupidly, intended.

Few persons, except professional writers, have the least idea of the value of words and the effect that they produce, and the thoughtless letters of emotional women and underbred men add sensation to news items in the press almost daily.

Of course the best advice to a young girl who is impelled to write letters to men, can be put in one word, *don't!*

However, if you are a young girl or woman, and are determined to write letters to an especial—or any other—man, no matter how innocent your intention may be, there are some things you must remember—remember so intensely that no situation in life, no circumstances, no temptation, can ever make you forget. They are a few set rules, not of etiquette, but of the laws of self-respect:

Never send a letter without reading it over and making sure that you have said nothing that can possibly “sound different” from what you intend to say.

Never, so long as you live, write a letter to a man—no matter who he is—that you would be ashamed to see in a newspaper above your signature.

Remember that every word of writing is immutable evidence for or against you, and words which are thoughtlessly put on paper may exist a hundred years hence.

Never write anything that can be construed as sentimental.

Never take a man to task about anything; never ask for explanations; to do so not only implies too great an intimacy but will unfailingly make him go—and stay—as far away from you as he possibly can.

If you would have what is known as “charm,” never put a single clinging tentacle into writing. Say nothing ever, that can be construed as demanding, asking, or even being eager for, his attentions!

Always keep in mind and *never for one instant forget* that a third person, and that the very one you would most object to, may find and read the letter.

One word more: It is not alone “bad form,” but laying yourself open to every sort of embarrassment and danger, to “correspond with” a man you know slightly.

PROPER LETTERS OF LOVE OR AFFECTION

If you are engaged, of course you should write love letters—the most beautiful that you can—but don’t write baby-talk and other sillinesses that would make you feel idiotic if the letter were to fall into strange hands.

On the other hand, none can find objection to the natural, friendly and even affectionate letter from a young girl to a young man she has been “brought up” with. It is such a letter as she would write to her brother. There is no hint of coquetry or self-consciousness, no word from first to last that might not be shouted aloud before her whole family. Instead of “Dear —,” her letter may begin “Dearest Jack.” Then follows all the “home news” she can think of that might possibly interest him; about the Simpsons’ dance, Tom and Pauline’s engagement, how many trout Bill Henderson got at Duck Brook, how furious Mrs. Davis was because some distinguished visitor accepted Mrs. Brown’s dinner instead of hers, how the new people who have moved onto the Rush farm don’t know the first thing about farming, and so on.

Perhaps there will be one “personal” line such as “We all missed you at the picnic on Wednesday—Ollie made the flap-

jacks and they were too awful! Everyone groaned, 'If Jack were only here!' ” Or:

. . . We all hope you are coming back in time for the Towns' dance. Kate has at last inveigled her mother into letting her have an all-black dress which we rather suspect was bought with the especial purpose of impressing you with her advanced age and dignity! Mother came in just as I wrote this and says to tell you she has a new recipe for chocolate cake that is even better than her old one, and that you had better have a piece added to your belt before you come home. Carrie will write you very soon, she says, and we all send love.

Affectionately,

Ruth.

THE LETTER NO GENTLEMAN WRITES

One of the fundamental rules for the behavior of any man who has the faintest pretension to being a gentleman, is that never by word or gesture must he compromise a woman; he never, therefore, writes a letter that can be construed, even by a lawyer, as damaging to any woman's good name.

His letters to an unmarried woman may express all the ardor and devotion that he cares to subscribe to, but there must be no hint of his having received especial favors from her.

DETAILS OF ESPECIAL IMPORTANCE

Never typewrite an invitation, acceptance, or regret.

Never typewrite a formal social note.

Be chary of underscoring and postscripts.

Do not write across a page already written on.

Do not use unmatched paper and envelopes.

Do not write in pencil—except a note to one of your family written on a train or where ink is unprocurable, or unless you are flat on your back because of illness.

Never send a letter with a blot on it.

Never sprinkle French, Italian, or any other foreign words through a letter written in English. You do not give an impression of cultivation, but of ignorance of your own language. Use a foreign word if it has no English equivalent, but not otherwise unless it has become Anglicized. If hesitating between two words, always select the one of Saxon rather than

Latin origin. For the best selection of words to use, study the King James version of the Bible.

Never put anything on paper that could cause you or any one mortification or discredit were it to be made public.

CHAPTER XXIX

THE FUNDAMENTALS OF GOOD BEHAVIOR

Far more important than any mere dictum of etiquette is the fundamental code of honor, without strict observance of which no man, no matter how "polished," can be considered a gentleman. The honor of a gentleman demands the inviolability of his word, and the incorruptibility of his principles; he is the descendant of the knight, the crusader; he is the defender of the defenseless, and the champion of justice—or he is not a gentleman.

DECENCIES OF BEHAVIOR

A gentleman does not, and a man who aspires to be one must not, ever borrow money from a woman, nor should he, except in unexpected circumstances, borrow money from a man. Money borrowed without security is a debt of honor which must be paid without fail and promptly as possible. The debts incurred by a deceased parent, brother, sister, or grown child, are assumed by honorable men and women as debts of honor.

A gentleman never takes advantage of a woman in a business dealing, nor of the poor or the helpless.

One who is not well off does not "sponge," but pays his own way to the utmost of his ability.

One who is rich does not make a display of his money or his possessions. Only a vulgarian talks ceaselessly about how much this or that cost him.

A very well-bred man intensely dislikes the mention of money, and never speaks of it (out of business hours) if he can avoid it.

A gentleman never discusses his family affairs either in public or with acquaintances, nor does he speak more than casually about his wife. A man is a cad who tells any one, no

matter who, what his wife told him in confidence, or describes what she looks like in her bedroom. To impart details of her beauty is scarcely better than to publish her blemishes; to do either is unspeakable.

Nor does a gentleman ever criticise the behavior of a wife whose conduct is scandalous. What he says to her in the privacy of their own apartments is no one's affair but his own, but he must never treat her with disrespect before their children, or a servant, or any one.

A man of honor never seeks publicly to divorce his wife, no matter what he believes her conduct to have been; but for the protection of his own name, and that of the children, he allows her to get her freedom on other than criminal grounds. No matter who he may be, whether rich or poor, in high life or low, the man who publicly besmirches his wife's name, besmirches still more his own, and proves that he is not, was not, and never will be, a gentleman.

No gentleman goes to a lady's house if he is affected by alcohol. A gentleman seeing a young man who is not entirely himself in the presence of ladies, quietly induces the youth to depart. An older man addicted to the use of too much alcohol need not be discussed, since he inevitably ceases to be asked to the houses of people of distinction.

A gentleman does not lose control of his temper. In fact, in his own self-control under difficult or dangerous circumstances, lies his chief ascendancy over others who impulsively betray every emotion which animates them. Exhibitions of anger, fear, hatred, embarrassment, ardor or hilarity, are all bad form in public. And bad form is merely an action which "jars" the sensibilities of others. A gentleman does not show a letter written by a lady, unless perhaps to a very intimate friend if the letter is entirely impersonal and written by some one who is equally the friend of the one to whom it is shown. But the occasions when the letter of a woman may be shown properly by a man are so few that it is safest to make it a rule never to mention a woman's letter.

A gentleman does not bow to a lady from a club window; nor according to good form should ladies ever be discussed in a man's club!

A man whose social position is self-made is apt to be detected by his continual cataloguing of prominent names. Mr.

Parvenu invariably interlards his conversation with, "When I was dining at the Bobo Gildings'," or even "at Lucy Gilding's," and quite often accentuates, in his ignorance, those of rather second-rate though conspicuous position. "I was spending last week-end with the Richan Vulgars," or "My great friends, the Gotta Crusts." When a so-called gentleman insists on imparting information that is of interest only to the Social Register, *shun him!*

The born gentleman avoids the mention of names exactly as he avoids the mention of what things cost; both are an abomination to his soul.

A gentleman's manners are an integral part of him and are the same whether in his dressing-room or in a ball-room, whether in talking to Mrs. Worldly or to the laundress bringing in his clothes. He whose manners are only put on in company is a veneered gentleman, not a real one.

A man of breeding does not slap strangers on the back nor so much as lay his finger-tips on a lady. Nor does he punctuate his conversation by pushing or nudging or patting people, nor take his conversation out of the drawing-room! Notwithstanding the advertisements in the most dignified magazines, a discussion of underwear and toilet articles and their merit or their use, is unpleasant in polite conversation.

All thoroughbred people are considerate of the feelings of others no matter what the station of the others may be. Thackeray's climber, who "licks the boots of those above him and kicks the faces of those below him on the social ladder," is a very good illustration of what a gentleman is *not*.

A gentleman never takes advantage of another's helplessness or ignorance, and assumes that no gentleman will take advantage of him.

SIMPLICITY AND UNCONSCIOUSNESS OF SELF

These words have been liberally sprinkled through the pages of this book, yet it is doubtful if they convey a clear idea of the attributes meant.

Unconsciousness of self is not so much unselfishness as it is the mental ability to extinguish all thought of one's self—exactly as one turns out the light.

Simplicity is like it, in that it also has a quality of self-

effacement, but it really means a love of the essential and of directness. Simple people put no trimmings on their phrases, nor on their manners; but remember, simplicity is not crudeness nor anything like it. On the contrary, simplicity of speech and manners means language in its purest, most limpid form, and manners of such perfection that they do not suggest "manner" at all.

THE INSTINCTS OF A LADY

The instincts of a lady are much the same as those of a gentleman. She is equally punctilious about her debts, equally averse to pressing her advantage; especially if her adversary is helpless or poor.

As an unhappy wife, her dignity demands that she never show her disapproval of her husband, no matter how publicly he slights or outrages her. If she has been so unfortunate as to have married a man not a gentleman, to draw attention to his behavior would put herself on his level. If it comes actually to the point where she divorces him, she discusses her situation, naturally, with her parents or her brother or whoever are her nearest and wisest relatives, but she shuns publicity and avoids discussing her affairs with any one outside of her immediate family. One cannot too strongly censure the unspeakable vulgarity of the woman so unfortunate as to be obliged to go through divorce proceedings, who confides the private details of her life to reporters.

THE HALL-MARK OF THE CLIMBER

Nothing more blatantly proclaims a climber—woman as well as man—than the repetition of prominent names, the owners of which she must have struggled to know. Otherwise, why so eagerly boast of the achievement? Nobody cares whom she knows—nobody, that is, but a climber like herself. To those who were born and who live, no matter how quietly, in the security of a perfectly good ledge above and away from the social ladder's rungs, the evidence of one frantically climbing and trying to vaunt her exalted position is merely ludicrous.

All thoroughbred women, and men, are considerate of others less fortunately placed, especially of those in their employ. One of the tests by which to distinguish between the woman of

breeding and the woman merely of wealth, is to notice the way she speaks to dependents. Queen Victoria's duchesses, those great ladies of grand manner, were the very ones who, on entering the house of a close friend, said "How do you do, Hawkins?" to a butler; and to a sister duchess's maid, "Good morning, Jenkins." A Maryland lady, still living on the estate granted to her family three generations before the Revolution, is quite as polite to her friends' servants as to her friends themselves. When you see a woman in sables and pearls speak to a little errand girl or a footman or a scullery maid as though they were the dirt under her feet, you may be sure of one thing; she hasn't come a very long way from the ground herself.

CHAPTER XXX

CLUBS AND CLUB ETIQUETTE

A Society is an organization composed of persons who join together for a common purpose, and are not infrequently obligated to one another in bonds of brotherhood. A Club is an organization composed of persons who have no obligation toward one another, but join the club for their individual convenience or pleasure.

A club's membership, whether composed of men or women or both, may be limited to a dozen or may include several thousands, and the procedure in joining a club may be easy or difficult, according to the type of club and the standing of the would-be member.

Membership in many athletic associations may be had by walking in and paying dues; also many country golf-clubs are as free to the public as country inns; but joining a purely social club of rank and exclusiveness is a very different matter. A man to be eligible for membership in such a club must not only be completely a gentleman, but he must have friends among the members who like him enough to be willing to propose him and second him and write letters for him; and furthermore he must be disliked by no one—at least not sufficiently for any member to object seriously to his company.

There are two ways of joining a club: by invitation and by making application or having it made for you. To join by invitation means that you are invited when the club is started to be one of the founders or charter members, or if you are a distinguished citizen you may at the invitation of the governors become an honorary member, or in a small or informal club you may become an ordinary member by invitation or suggestion of the governors that you would be welcome. A charter member pays dues, but not always an initiation fee; an honor-

ary member pays neither dues nor initiation; he is really a permanent guest of the club. A life member is one who pays his dues for twenty years or so in a lump sum, and is exempted from dues even if he lives to be a hundred. Few clubs have honorary members and none have more than half a dozen, so that this exceptional type of membership may as well be disregarded.

The ordinary members of a club are either resident, meaning that they live within fifty miles of the club; or non-resident, living beyond that distance and paying less dues but having the same privileges.

In certain of the London clubs, one or two New York ones, and the leading club in several other cities, it is not unusual for a boy's name to be put up for membership as soon as he is born. If his name comes up while he is a minor, it is laid aside until after his twenty-first birthday and then put at the head of the list of applicants and voted upon at the next meeting of the governors. In the same way an ex-member who puts his name up for re-election always precedes new applicants.

HOW A NAME IS "PUT UP"

Since no well-bred man is likely to want to join a club in which the members are not his friends, he says to a member of his family, or an intimate friend: "Do you mind putting me up for the Nearby Club? I will ask Dick to second me." The friend answers: "Delighted to do it!" and Dick says the same.

It is still more likely that the suggestion to join comes from a friend, who remarks one day: "Why don't you join the Nearby Club? It would be very convenient for you." The other says, "I think I should like to," and the first replies: "Let me put you up, and Dick second you."

It must be remembered that a gentleman has no right to ask any one who is not really one of his best friends to propose or second him. It is an awkward thing to refuse in the first place, and in the second it involves considerable effort, and on occasion a great deal of annoyance and trouble, to say nothing of responsibility.

For example let us suppose that Jim Smartlington asks Donald Lovejoy to propose him and Clubwin Doe to second him.

His name is written in the book kept for the purpose and signed by both proposer and seconder:

Smartlington, James

Proposer: Donald Lovejoy

Secunder: Clubwin Doe

Nothing more is done until the name is posted—meaning that it appears among a list of names put up on the bulletin-board in the club house. It is then the duty of Lovejoy and Doe each to write a letter of endorsement to the governors of the club, to be read by them when they hold the meeting at which his name comes up for election.

Example:

Board of Governors,
The Nearby Club.

Dear Sirs:

It affords me much pleasure to propose for membership in the Nearby Club Mr. James Smartlington. I have known Mr. Smartlington for many years and consider him qualified in every way for membership.

He is a graduate of Yalvard, class of 1926, and rowed on the Varsity crew. He is now in his father's firm (Jones, Smartlington & Co.)

Yours very truly,

Donald Lovejoy.

Lovejoy must also at once tell Smartlington to ask about six friends who are club-members (but not governors) to write letters endorsing him. Furthermore, the candidate cannot come up for election unless he knows several of the governors personally, who can vouch for him at the meeting. Therefore Lovejoy and Doe must one or the other take Smartlington to several governors (at their offices generally) and personally present him, or very likely they invite two or three of the governors and Smartlington to lunch.

Even under the best of circumstances it is a nuisance for a busy man to have to make appointments at the offices of other busy men. And since it is uncertain which of the governors

will be present at any particular meeting, it is necessary to introduce the candidate to a sufficient number so that at least two among those at the meeting will be able to speak for him.

In the example we have chosen, Clubwin Doe, having himself been a governor and knowing most of the present ones very well, has less difficulty in presenting his candidate to them than many other members might have, who, though they have for years belonged to the club, have used it so seldom that they know few, if any, of the governors even by sight.

At the leading woman's club of New York, the governors appoint an hour on several afternoons before elections when they are in the visitors' rooms at the club-house on purpose to meet the candidates whom their proposers must present. This would certainly seem a more practicable method, to say nothing of its being easier for everyone concerned, than the masculine etiquette which requires that the governors be stalked one by one, to the extreme inconvenience and loss of time and occasionally the embarrassment of everyone.

As already said, Jim Smartlington, having unusually popular and well-known sponsors and being also very well liked himself, is elected with no difficulty.

But take the case of young Breezy: He was put up by two not well-known members, who wrote half-hearted endorsements themselves and did nothing about getting letters from others; they knew none of the governors, and trusted that two who knew Breezy slightly "would do." His casual proposer forgot that enemies write letters as well as friends—and that moreover enmity is active where friendship is often passive. Two men who disliked his "manner" wrote that they considered him "unsuitable," and as he had no friends strong enough to stand up for him, he was turned down. A gentleman is rarely "black-balled," as such an action could not fail to injure him in the eyes of the world. (The expression "black ball" comes from the custom of voting for a member by putting a white ball in a ballot box, or against him by putting in a black one.) If a candidate is likely to receive a black ball—two disqualify him—the governors do not vote on him at all, but inform the proposer that the name of his candidate would better be withdrawn. Later on, if the objection to him is disproved or overcome, his name can again be put up.

The more popular the candidate, the less work there is for

his proposer and seconder. A stranger—if he is not a member of the representative club in his own city—would have need of strong friends to elect him to an exclusive one in another, and an unpopular man has no chance at all.

However, in all except very rare instances, events run smoothly; the candidate is voted on at a meeting of the board of governors and is elected.

A notice is mailed to him next morning, telling him that he has been elected and that his initiation fee and his dues make a total of so much. The candidate thereupon at once draws his check for the amount and mails it. As soon as the secretary has had ample time to receive the check, the new member is free to use the club as much or as little as he cares to.

THE NEW MEMBER

The new member usually, but not necessarily, goes for the first time to a club with his proposer or his seconder, or at least an old member; for since in exclusive clubs visitors living in the same city are never given the privilege of the club, none but members can know their way about. Let us say he goes for lunch or dinner, at which he is host, and his friend imparts such unwritten information as: "That chair in the window is where old Gotrox always sits; don't occupy it when you see him coming in or he will be disagreeable to everybody for a week." Or "They always play double stakes at this table, so don't sit at it, unless you *mean* to." Or "That's Double coming in now, avoid him at bridge as you would the plague." "The roasts are always good and that waiter is the best in the room," etc.

A new member is given—or should ask for—a copy of the Club Book, which contains, besides the list of the members, the constitution and the by-laws or "house rules," which he must study carefully and be sure to obey.

COUNTRY CLUBS

Country clubs are as a rule less exclusive and less expensive than the representative city clubs, but those like the Myopia Hunt, the Tuxedo, the Saddle and Cycle, the Burlingame, and countless others in between, are many of them more expensive

to belong to than any clubs in London or New York, and are precisely the same in matters of membership and management. They are also quite as difficult to be elected to as any of the exclusive clubs in the cities—more so if anything, because they are open to the family and friends of every member, whereas in a man's club in a city his membership gives the privilege of the club to no one but himself personally. The test question always put by the governors at elections is: "Are the candidate's friends as well as his family likely to be agreeable to the present members of the Club?" If not, he is not admitted.

Nearly all country clubs have, however, one open door—unknown to city ones. People taking houses in the neighborhood are often granted "season privileges"; meaning that on being proposed by a member and upon paying a season subscription, new householders are accepted as transient guests. In some clubs this season subscription may be indefinitely renewed; in others a man must come up for regular election at the end of three months or six or a year.

Apart from what may be called the few representative and exclusive country clubs, there are hundreds—more likely thousands—which have very simple requirements for membership. The mere form of having one or two members vouch for a candidate's integrity and good behavior is sufficient.

Golf clubs, hunting clubs, political or sports clubs have special membership qualifications; all good golf players are as a rule welcomed at all golf clubs; all huntsmen at hunting clubs, and yet the Myopia would not think of admitting the best rider ever known if he was not unquestionably a gentleman. But this is unusual. As a rule, the great player is welcomed in any club specially devoted to the sport in which he excels.

In many clubs a stranger may be given a three (sometimes it is six) months' transient membership, available in some instances to foreigners only; in others to strangers living beyond a certain distance. A name is proposed and seconded by two members and then voted on by the governors, or the house committee.

The best known and most distinguished club of New England has an "Annex" in which there are dining-rooms to which ladies as well as gentlemen who are not members are admitted, and this annex plan has since been followed by others elsewhere.

All men's clubs have private dining-rooms in which members can give stag dinners, but the representative men's clubs exclude women absolutely from ever crossing their thresholds.

WOMEN'S CLUBS

Excepting that the luxurious women's club has an atmosphere that a man rarely knows how to give to the interior of a house, no matter how architecturally perfect it may be, there is no difference between women's and men's clubs.

In every State of the Union, there are women's clubs of every kind and grade; social, political, sports, professional; some housed in enormous and perfect buildings constructed for them, and some perhaps in only a room or two.

When the pioneer women's club of New York was started, a club that aspired to be in the same class as the most important men's club, various governors of the latter were unflatteringly outspoken; women could not possibly run a club as it should be run—it was unthinkable that they should be foolish enough to attempt it! And the husbands and fathers of the founders expected to have to dig down in their pockets to make up the deficit; forgetting entirely that the running of a club is merely the running of a house on a large scale, and that women, not men, are the perfect housekeepers. To-day, no clubs anywhere are more perfect in appointment or better run than the representative women's clubs. In fact, some of the men's clubs have been forced to follow the lead of the foremost of them and to realize that a club in which members merely sit about and look out of the window is a pretty dull place to the type of younger members they most want to attract, and that the combination of the comfort and smartness of a perfectly run private house with every equipment for athletics, is becoming the ideal in club-life and club-building to-day.

GOOD MANNERS IN CLUBS

Good manners in clubs are the same as good manners elsewhere—only a little more so. A club is for the pleasure and convenience of many; it is never intended as a stage-setting for a “star” or “clown” or “monologist.” There is no place where a person has greater need of restraint and consideration

for the reserves of others than in a club. In every well appointed club there is a reading-room or library where conversation is not allowed; there are books and easy chairs and good light for reading both by day and night; and it is one of the unbreakable rules not to speak to anybody who is reading—or writing.

When two people are sitting by themselves and talking, another should on no account join them unless he is an intimate friend of both. To be a mere acquaintance, or, still less, to have been introduced to one of them, gives no privilege whatever.

The fact of being a club member does not (except in a certain few especially informal clubs) grant any one the right to speak to strangers. If a new member happens to find no one in the club whom he knows, he goes about his own affairs. He either sits down and reads or writes, or "looks out of the window," or plays solitaire, or occupies himself as he would if he were alone in a hotel.

It is courteous of a governor or habitual member, on noticing a new member or a visitor, especially one who seems to be rather at a loss—to go up and speak to him, but the latter must on no account be the one to speak first. Certain New York and Boston clubs, as well as those of London, have earned a reputation for snobbishness because the members never speak to those they do not know. Through no intent to be disagreeable, but just because it is not customary, New York people do not speak to those they do not know, and it does not occur to them that strangers feel slighted until they themselves are given the same medicine in London; or going elsewhere in America, they appreciate the courtesy and kindness of the South and West.

The fundamental rule for behavior in a club is the same as in the drawing-room of a private house. In other words, heels have no place on furniture, ashes belong in ash-receivers, books should not be abused, and all evidence of exercising should be confined to the courts or courses and the locker room. Many people who wouldn't think of lolling around the house in unfit attire, come trooping into country clubs with their steaming faces, clammy shirts, and rumpled hair, giving extremely unpleasant evidence of recent exertion, and present fitness for the bath.

THE PERFECT CLUBMAN

The perfect clubman is another word for the perfect gentleman. He never allows himself to show irritability to any one, he makes it a point to be courteous to a new member or an old member's guest. He scrupulously observes the rules of the club, he discharges his card debts at the table, he pays his share always, with an instinctive horror of sponging, and lastly, he treats everyone with the same consideration which he expects—and demands—from them.

THE INFORMAL CLUB

The informal club is often more suggestive of a fraternity than a club, in that every member speaks to every other—always. In one of the best known of this type, the members are artists, authors, scientists, sportsmen and other thinkers and doers. There is a long table set every day for lunch at which the members gather and talk, everyone to everyone else. There is another dining-room where solitary members may sit by themselves or bring in outsiders if they care to. None but members sit at the "round" table—which isn't "round" in the least!

The informal club is always a comparatively small one, but the method of electing members varies. In some, there is no list of applicants, and membership is made only by invitation as the result of the spontaneous vote of the whole club; in others members are elected by the governors first, and then asked to join. In either case no man may ask to have his name put up. In others the conventional methods are followed.

THE VISITORS IN A CLUB

In every club in the United States a member is allowed to "introduce" a stranger—living at least fifty miles away—for a length of time varying with the by-laws of the club. In some clubs guests may be put up for a day only, in others the privilege extends for two weeks or more.

Many clubs allow each member a certain number of visitors a year; in others visitors are unlimited. But in all city clubs the same guest cannot be introduced twice within the year.

In country clubs visitors may always be brought in by members in unlimited numbers.

As a rule when a member introduces a stranger, he takes him to the club personally, writes his name in the visitors' book, and introduces him to those who may be in the room at the time—very possibly asking another member whom he knows particularly well to "look out" for his guest. If for some reason it is not possible for the stranger's host to take him to the club, he writes to the secretary of the club for a card of introduction.

Example:

Secretary,
The Town Club.

Dear Sir:

Kindly send Mr. A. M. Strangleigh a card extending the privileges of the Club for one week.

Mr. Strangleigh is a resident of London.

Yours very truly,

Clubwin Doe.

The secretary then sends a card to Mr. Strangleigh:

The Town Club

Extends its privileges to

Mr. *Strangleigh*

from *Jan. 7.* to *Jan. 14.*

Through the courtesy of

Mr. *Clubwin Doe*

Mr. Strangleigh goes to the club by himself. A visitor who has been given the privileges of the club has, during the time of his visit, all the rights of a member excepting that he is not allowed to introduce others to the club, and he cannot give a dinner in the private dining-room. Strict etiquette also de-

mands, if he wishes to ask several members to dine with him, that he take them to a restaurant rather than into the club dining-room, since the club is their home and he is a stranger in it. He may ask a member whom he knows well to lunch with him in the club rooms, but he must not ask one whom he knows only slightly. As accounts are sent to the member who put him up—unless the guest arranges at the club's office to have his charges rendered to himself—he must be punctilious to ask for his bill upon leaving, and pay it *without question*.

Putting a man up at a club never means that the member is "host." The visitor's status throughout his stay is founded on the courtesy of the member who introduced him, and he should try to show an equal courtesy to everyone about him. He should remember not to obtrude on the privacy of the members he does not know. He has no right to criticise the management, the rules or the organization of the club. He has, in short, no actual rights at all, and he must not forget that he hasn't!

CLUB ETIQUETTE IN LONDON, PARIS AND NEW YORK

"In a very smart London club" (the words quoted are Clubwin Doe's) "you keep your hat on and glare about! In Paris you take your hat off and behave with such courtesy and politeness as seems to you an affectation. In New York you take your hat off and behave as though the rooms were empty, but as though you were being observed through loop-holes in the walls."

In New York you are introduced occasionally, but you may never ask to be introduced, and you speak only to those you have been introduced to. In London, you are never introduced to any one, but if the member who has taken you with him joins a group and you all sit down together, you talk as you would after dinner in a gentleman's house. But if you are made a temporary member and meet those you have been talking to when you are alone the next day, you do not speak unless spoken to. In Paris, your host punctiliously introduces you to various members and you must just as punctiliously go the next day to their houses and leave your card upon each one! This is customary in the strictly French clubs only. In any one which has members of other nationalities—especially with

Americans predominating, or seeming to—American customs obtain. In French clubs a visitor cannot go to the club unless he is with a member, but there are no restrictions on the number of times he may be taken by the same member or another one.

UNBREAKABLE RULES

Failure to pay one's debts, or behavior unbefitting a gentleman, is cause for expulsion from every club; which is looked upon in much the same light as expulsion from the Army. In certain cases expulsion for debt may seem unfair, since one may find himself in unexpectedly straitened circumstances, and the greatest fault or crime could not be more severely dealt with than being expelled from his club; but "club honor"—except under very temporary and mitigating conditions—takes no account of any reason for being "unable" to meet his obligations. He *must*—or he is not considered honorable.

If a man cannot afford to belong to a club he must resign while he is still "in good standing." If later on he is able to rejoin, his name is put at the head of the waiting list, and if he was considered a desirable member, he is re-elected at the next meeting of the governors. But a man who has been expelled—unless he can show cause why his expulsion was unjust and be re-instated—can never again belong to that, or be elected to any other, club.

Membership in a club must never be used as a business asset or introduction. A man's club, like his wife, is not talked about to strangers. A member may, of course, in a club where visitors are allowed, receive his business associates and talk over whatever they please, but the club must not be brought into publicity, nor must business letters be written on club stationery.

CHAPTER XXXI

GAMES AND SPORTS

The popularity of bridge whist began a quarter of a century ago and has increased slowly but steadily until it is scarcely an exaggeration to say that those who do not play "auction," or "contract," are seldom asked out. And the epidemic is just as widespread among girls and boys as among older people.

PEOPLE CHARMING TO PLAY BRIDGE WITH

That no one likes a poor partner—or even a poor opponent—goes without saying.

The ideal partner is one who never criticises or even seems to be aware of your mistakes, but on the contrary recognizes a good maneuver on your part, and gives you credit for it whether you win the hand or lose; whereas the inferior player is apt to judge you merely by what you win, and blame your "make" if you "go down," though your play may have been exceptionally good and the loss even occasioned by wrong information which he himself gave you. Also, to be continually found fault with makes you play your worst; whereas appreciation of good judgment on your part acts as a tonic and you play seemingly "better than you know how."

PEOPLE DISLIKED AT THE BRIDGE TABLE

There is nothing which more quickly reveals the veneered gentleman than the card table, and his veneer melts equally with success or failure. Being carried away by the game, he forgets to keep on his company polish, and if he wins, he becomes grasping or overbearing, because of his "skill"; if he loses he sneers at the "luck" of others and seeks to justify him-

self for the same fault that he criticised a moment before in another.

A trick that is annoying to moderately skilled players, is to have an over-confident opponent throw down his hand saying: "The rest of the tricks are mine!" and often succeed in "putting it over," when it is quite possible that they might not be his if the hand were played out. Knowing themselves to be poorer players, the others are apt not to question it, but they feel none the less that their "rights" have been taken away from them.

A rather trying partner is the nervous player, who has no confidence in his own judgment and will invariably pass a good hand in favor of his partner's bid. If, for instance, he has six perfectly good diamonds, he doesn't mention them because, his partner having declared a heart, he thinks to himself "Her hearts must be better than my diamonds." But a much more serious failing—and one that is far more universal—is the habit of overbidding.

OVERBIDDING

In poker you play alone and can therefore play as carefully or as foolishly as you please, but in bridge your partner has to suffer with you, and you therefore are in honor bound to play a sound game the best you know how—and the best you know how is as far as can possibly be from overbidding.

Remember that your partner, if he is a good player, counts on you for certain definite cards that you announce by your bid to be in your hand, and raises you accordingly. If you have not these cards you not only lose that particular hand, but destroy his confidence in you, and the next time when he has a legitimate raise for you, he will fail to give it. He disregards you entirely because he is afraid of you! *You must study the rules for makes and never under any circumstances give your partner misinformation;* this is the most vital rule there is, and any one who disregards it is detested at the bridge table. No matter how great the temptation to make a gambler's bid, you are in honor bound to refrain.

The next essential, if you would be thought "charming," is never to take your partner to task no matter how stupidly he may have "thrown the hand."

DON'TS FOR THOSE WHO WOULD BE SOUGHT AFTER

Don't hold a "post-mortem" on anybody's delinquencies (unless you are actually teaching).

If luck is against you, it will avail nothing to sulk or complain about the "awful" cards you are holding. Your partner is suffering just as much in finding you a "poison vine" as you are in being one—and you can scarcely expect your opponents to be sympathetic. You must learn to look perfectly tranquil and cheerful even though you hold nothing but yarboroughs for days on end, and you must on no account try to defend your own bad play—ever. When you have made a play of poor judgment, the best thing you can say is, "I'm very sorry, partner," and let it go at that.

Always pay close attention to the game. When you are dummy you have certain duties to your partner, and so do not wander around the room until the hand is over. If you don't know what your duties are, read the rules until you know them by heart and then—begin all over again! It is impossible to play any game without a thorough knowledge of the laws that govern it, and you are at fault in making the attempt.

Don't be offended if your partner takes you out of a bid, and don't take him out for the glory of playing the hand. He is quite as anxious to win the rubber as you are. It is unbelievable how many people regard their partner as a third opponent.

MANNERISMS AT THE CARD TABLE

Mannerisms must be avoided like the plague. If there is one thing worse than the horrible "post-mortem," it is the incessant repetition of some jarring habit by one particular player. The most usual and most offensive is that of snapping down a card as played, or bending a "trick" one has taken into a letter "U," or picking it up and trotting it up and down on the table.

Other pet offenses are drumming on the table with one's fingers, making various clicking, whistling, or humming sounds, massaging one's face, scratching one's chin with the cards, or waving the card one is going to play aloft in the air in Smart

Alec fashion as though shouting, "I know what you are going to lead! And my card is ready!" All mannerisms that attract attention are in the long run equally unpleasant—even unendurable to one's companions.

Many people whose game is otherwise admirable are rarely asked to play because they have allowed some such silly and annoying habit to take its hold upon them.

THE GOOD LOSER AT CARDS

The good loser makes it an invariable rule never to play for stakes that it will be inconvenient to lose. The neglect of this rule has been responsible for more "bad losers" than anything else, and needless to say a bad loser is about as welcome at a card table as rain at a picnic.

Of course there *are* people who can take losses beyond their means with perfect cheerfulness and composure. Some few are so imbued with the gambler's instinct that a heavy turn of luck, in either direction, is the salt of life. But the average person is equally embarrassed in winning or losing a stake "that matters" and the only answer is to play for one that doesn't.

THE POOR PLAYER WHO INSISTS ON PLAYING

The breaking of the rule that a poor player must not thrust himself into a game made up of good players, is the one unceasing annoyance that the good player—especially in a game such as bridge—is forced to endure. The inexpert bridge player will unperceivingly spoil evening after evening for three other players, blandly believing that he is merely having bad luck. Of course the best player can have a long run of poor cards, but the player who loses persistently about twice as much as he wins, would be wise, and more popular, if he took accurate note of his game instead of fixing his attention on the fickleness of luck.

GOLF

Golf is a particularly severe strain upon the amiability of the average person's temper, and in no other game, except bridge, is serenity of disposition so essential. No one easily "ruffled" can keep a clear eye on the ball, and exasperation

at "lost balls" seemingly bewitches successive ones into disappearing with the completeness and finality of puffs of smoke. In a race or other test of endurance a flare of anger might even help, but in golf it is safe to say that he who loses his temper is pretty sure to lose the game.

Golf players of course know the rules and observe them, but it quite often happens that idlers, having nothing better to do, walk out over a course and "watch the players." If they know the players well, that is one thing, but they have no right to follow strangers. A player who is nervous is easily put off his game, especially if those watching him are so ill-bred as to make audible remarks. Those playing matches of course expect an audience, and erratic and nervous players ought not to go into tournaments—or at least not in two-ball foursomes where they are likely to handicap a partner.

In following a match, onlookers must be careful to stand well within bounds and neither talk nor laugh nor do anything that can possibly distract the attention of the players.

The rule that you should not appoint yourself mentor holds good in golf as well as in bridge and every other game. Unless your advice is asked for, you should not instruct others how to hold their clubs or which ones to use, or how they ought to make the shot.

A young woman must on no account expect the man she happens to be playing with to make her presents of golf-balls, or to caddy for her, nor must she allow him to provide her with a caddy. If she can't afford to hire one of her own, she must either carry her own clubs or not play golf.

OTHER GAMES AND SPORTS

There are fixed rules for the playing of every game—and for proper conduct in every sport. The details of these rules must be studied in the "books of the game," learned from instructors, or acquired by experience. A small boy perhaps learns to fish or swim by himself, but he is taught by his father or a guide—at all events, some one—how and how not to hold a gun, cast a fly, or ride a horse. But apart from the technique of each sport, or the rules of each game, the etiquette—or more correctly, the basic principles of good sportsmanship, are the same.

In no sport or game can any favoritism or evasion of rules be allowed. Sport is based upon impersonal and indiscriminating fairness to everyone alike, or it is not "sport."

SPORTSMANSHIP

The training schools for sportsmanship are three. First, easiest, and best, the nursery. Secondly, school and college. Thirdly, the adult school of competitive tournaments. "Heart-break school" the latter might be called, because a young woman or man is often irrevocably broken and labelled "yellow" when lack of knowledge, and not yellowness of character, is solely the cause.

The quality which perhaps more than any other distinguishes true sportsmanship is absence of temper. It must not be temper brought along and held in check, but temper securely locked and left at home. The usually accepted pattern of a sportsman is the stoic who never by expression or gesture betrays either satisfaction or chagrin. Although this type of player is by all means the one which every beginner should emulate, he is admirable but not supreme. Stoicism is often a means, not an end. The imperfect sportsman, whether he has traits of character that he cannot otherwise control, or whether he is a child, or other novice still uncertain of his own reactions, learns that stoicism is the "rule of safety." Following the old saying in bridge, "when in doubt lead trumps," the sportsman's rule is "when in doubt, play wooden Indian to the death!"

Very often the "Wooden Indian" therefore is merely "playing safe," whereas the Perfect Sportsman meets every situation with easy grace. In fact it is only when a player's long tested impulses can be trusted to take care of themselves, that he attains to such innate serenity that he can seemingly break all fundamental rules. He shows chagrin, he shows elation: apparently has never heard of the rules of sportsmanship in his life. But in truth his skill is of such supreme perfection, it has become effortless. Those who notice accurately will find him dependably perfect in every ethical test of situation or impulse. The onlookers always choose him their favorite because he is "human." Every now and then his expression lights with a quick smile, a distinctly happy grin, or on the other hand a grimace on occasion of marked bad luck or bungled play.

There is no reason whatever why a player may not on occasions smile unless the smile broadens into triumphant affront, or verges on the smugness of conceit. When he wins, he takes his satisfaction lightly, or perhaps the better term is transiently. If he loses, he takes it good-naturedly—and still more transiently. Furthermore, when the game is over, the subject is finished. And the “why” he won or lost, or how he felt or played, is apparently gone out of mind.

It is entirely proper, even advisable, for the semi-professional to win popularity if he can. One often notices that a player does almost “better than he knows how” when the public is cheerfully friendly—no champagne is equal to it. On the other hand, silence for himself and cheering for his adversary is quite as real a handicap as extra pounds strapped upon his back—a weight that every tournament player must at least on occasions steel himself to bear.

For the benefit of those who seem to believe that a man is rated a good sport because he spends money freely, it should be stated clearly that they have confused the term “sportsman”—one who competes fairly in any contest—with “sporting-man,” a man of far from admirable habits. A player’s reputation as a good sportsman is the one thing that money can *not* buy. Neither by giving away boxes of tennis and golf balls, nor by offering colossal silver cups, nor even by a million dollar endowment, can the richest man that ever was, increase by the thickness of a sheet of beaten gold-leaf his rating in sportsmanship.

This “bribery” impulse of the untutored, is met with at every club, except the most exclusive few where his kind are not admitted to membership. Being more or less snubbed by those he wants to impress, even his not too keen perceptions are made gradually aware that a somewhat iced atmosphere surrounds him. Instead of trying to find out what he has done—and is undoubtedly continuing to do—to induce this chilling atmosphere, he attempts to buy the approval of players, or directors, or critics with the impulse of a savage who believes that a string of beads can make friends.

As a matter of fact, an admirable sportsman is merely one who, having thoroughly learned the rules of each game that he attempts to play, can be counted on in every test of character as well as play, to behave as a gentleman.

NEVER DISPLAY ILL HUMOR

After all if you can't take sports with grace and good temper, don't go in for them. Cursing out your faults or your luck, excusing, complaining, protesting against unfairness, won't get you anywhere—except "in wrong." You win, or you lose, that is all there is to it! Whether from cowardice or from temper, to throw down your clubs or racquet is to throw down your chances of ever holding them again without penalty. Never to display ill humor is the first rule of sportsmanship. The second rule is always to give your opponent the benefit of the doubt! Nothing is more important to your standing as a sportsman, though it costs you the particular point in question.

Among the lesser shortcomings of an unsportsmanlike player is his practise of understating his ability before a match. It is not necessary to point out the lack of fair play of this procedure before the handicaps are given out, but it is a commonplace occurrence to hear from a man who is perfectly satisfied with his skill: "I am not much of a player," or, "I know I'll make a poor showing; I've got a 'bad' arm!" The motive is not necessarily dishonest—though on many occasions it is difficult to see it as anything else—but is often a "show-off" impulse to create admiring surprise should he play brilliantly and "save his face" should his game be "off." The only time a player may declare himself unskilled is when he really is, and would otherwise be a source of annoyance in a game beyond his class.

For instance: A poor player, upon being invited by experts to make the fourth, whether at tennis or golf or bridge, refuses, saying: "Thank you, but I don't play well enough." If the experts persist, because no other fourth is available, the poor player says nothing further, either then or later. He does his bungling best, and that is all there is to that—excepting that he must never himself volunteer to play with them again. If they invite him, he can, if he cares to, accept, and since they know how he plays, he says nothing.

One last and earnestly urged "Don't" is the loser's practise of complaining of illness after having lost a match. This is one real flaw in the average woman's sportsmanship. "I had such a pain in my side, or knee, or back, that I don't know how

"I ever got through the match!" is heard so frequently that one consciously resists the temptation to taunt every woman loser, "I'm *sure*, poor Dear, you were in such pain, you could not see the ball!"

Sportsmanship can be very well acquired by following a few simple rules: Keep your mind on the game, but not on your feelings. If you win, don't at once begin to fancy yourself a star in the firmament, above and apart from everybody else. A gloating winner is far more detested than a bad loser. But when you lose, don't sulk, or protest, or long-windedly explain. If you are hurt, whether in mind or body, don't nurse your bruises. Get up, and light-heartedly, courageously, good-temperedly, get ready for the next encounter. That is the only way to take life—that is also "playing" the game!

CHAPTER XXXII

ETIQUETTE IN BUSINESS AND POLITICS

A certain rich man whose appointment to a foreign post of importance was about to be ratified, came into the corridor of a Washington hotel and stopped to speak with a lady for a few moments. During the whole conversation he kept his hat on his head and a cigar in the corner of his mouth. It happened that the lady was the wife of a prominent senator, and she lost no time in reporting the incident to her husband, who in turn brought the matter to the attention of certain of his colleagues, with the result that the appointment did not go through.

It is not unlikely that this man thinks "politics played against him," whereas the only factor against him was his exhibition of ill-breeding, which proved him unsuitable to represent the dignity of his country.

Etiquette would not seem to play an important part in business, and yet no man can ever tell when a knowledge of it may be of advantage, or its lack may turn the scale against him. The man who remains "planted" in his chair when a lady (or an older man) speaks to him, who receives customers in his shirt sleeves, who does not take off his hat when talking with a lady and take his cigar out of his mouth when bowing or when addressing her, can never be sure that he is not preparing a witness for the prosecution.

ETIQUETTE IN SMOKING

The above does not mean that a gentleman may never smoke in the presence of ladies—especially in the presence of those who smoke themselves—but a gentleman should not smoke under the following circumstances:

When walking on a city street with a lady.

When lifting his hat or bowing.

He takes his cigar or pipe or cigarette out of his mouth in a room, an office, or an elevator, when a lady enters.

Whenever he is greeting or speaking briefly to a lady.

If he has seated himself for a conversation with a lady on a veranda or out of doors, it is fairly customary not to ask permission. But indoors in a hotel, or a private house, he first asks: "Do you mind if I smoke?" And if she replies: "Not at all," or, "Do, by all means," it is then proper for him to do so. He should, however, take his cigar, pipe or cigarette, out of his mouth while he is talking. One who is very adroit can say a word or two without an unpleasant grimace, but one should not talk at length with one's mouth either full of food or barricaded with tobacco.

In the country, a gentleman may walk with a lady and smoke at the same time—especially a pipe or cigarette. Why a cigar is less in the picture is hard to determine, unless a pipe somehow belongs to the country. A gentleman in golf or country clothes with a pipe in his mouth and a dog at his heels is entirely fitting to the scene; while a cigar seems as out of place as a cutaway coat. A pipe on the street in a city, on the other hand, is less appropriate than a cigar in the country.

MANNERS AND BUSINESS

If you had a commission to give and you entered a man's office and he remained lolling back in a tipped swivel chair, his feet above his head, the ubiquitous cigar in his mouth and his drowsy attention fixed on the sporting page of the newspaper, you would be impressed not so much by his lack of good manners as by his bad business policy, because of the incompetence that his attitude suggests. It is scarcely necessary to ask: Would you give an important commission to him who has no apparent intention of doing anything but "take his ease"; or to him who gets up with alacrity upon your entrance, and is seemingly "on his toes" mentally as well as actually? Or, would you in another case go in preference to a man whose manners resemble those of a bear at the Zoo, if you could go to another whose business ability is supplemented by personal charm? And this again is merely an illustration of bad manners and good.

POLISH AS A BUSINESS ASSET

One advantage of polish is that one's opponent can never tell what is going on under the glazed surface of highly finished manners, whereas an unfinished surface is all too easily penetrated. And since business encounters are often played like poker hands, the unpolished man is sure to be at a disadvantage in playing with a mind-reader who can divine his opponent's cards while his own are unrevealed.

Manners that can by any possibility be construed as mincing, foppish or effeminate are *not* recommended; but an employer who says "Good morning" to his employees, and who invariably treats all women as "ladies," does not half so much flatter their vanity as win their respect for himself as a gentleman. Again, good manners are, after all, nothing but courteous consideration of other people's interests and feelings. That being true, customers, superior officers and employees prefer an executive whose good manners imply consideration of their interests as well as merely his own.

PERFECT POLISH THAT IS UNSUSPECTED

The president of a great industry, whose mastery of etiquette is one of his chief assets, so submerges this asset in other and more apparent qualifications, that every plain man he comes in contact with takes it for granted that he is an equally "plain" man himself. He *is* plain in so far as he is straightforward in attitude and simple in manner. No red tape is required apparently to penetrate into this president's private office, whereas many "small" men are guarded with pretentiousness that is often a quite transparent effort to give an impression of "importance."

In this big man's employ there are several assistants chosen purposely because of their tact and good manners. If an unknown person asks to see Mr. President, one of the deputies is sent out (as from most offices) to find out what the visitor's business is; but instead of being told bluntly the boss doesn't know him and can't see him, the visitor is made to feel how much the president will regret not seeing him. Perhaps he is told, "Mr. President is in conference just now. I know he

would not like you to be kept waiting; can I be of any service to you? I am his junior assistant." If the visitor's business is really with the president, he is admitted to the chief executive's office, since it is the latter's policy to see everyone that he can.

He has a courteous manner that makes everyone feel there is nothing in the day's work half so important as what his visitor has come to see him about! Nor is this manner insincere; for whatever the hour, he gives the visitor his undivided attention. Should his time be short, and the moment approach when he is due at an appointment, his secretary enters, a purposely arranged ten minutes ahead of the time necessary for the close of the present interview, and apologetically reminds him, "I'm sorry, Mr. President, but your appointment with the 'Z' committee is due." Mr. President with seeming unconcern, uses up most of the ten minutes, and his lingering close of the conversation gives his visitor the impression that he must have been late at his appointment, and wholly because of the unusual interest felt in the subject that his visitor brought before him.

This is neither sincerity nor insincerity, but merely bringing social knowledge into business dealing. To make a pleasant and friendly impression is not alone good manners, but equally good business. The crude man would undoubtedly show his eagerness to be rid of his visitor, and after offending the latter's self-pride because of his inattentive discourtesy, be late for his own appointment! The man of skill saw his visitor for fewer actual minutes, but gave the impression that circumstances over which he had no control forced him unwillingly to close the interview. He not only gained the good will of his visitor, but was able to arrive at his own appointment in plenty of time.

To listen attentively when one is spoken to, is merely one of the rules of etiquette. The man who, while some one is talking to him, gazes out of the window or up at the ceiling, who draws squares and circles on the blotter, or is engrossed in his fingernails or his shoes, may in his own mind be "finessing," or very likely he is bored! In the first case, the chances are he will lose the game; in the second, lots of people are bored, hideously bored, and often the fault is their own; always they are at fault who show it.

GOOD MANNERS AND "GOOD MIXERS"

When one thinks of a man who is known in politics and business as a "good mixer," one is apt to think of him as a rough diamond rather than a polished one. In picturing a gentleman, a man of high cultivation, we instinctively think of one who is somewhat aloof and apart. As a matter of fact, he is aloof only when he chooses to be. A good mixer among uncouth men may quite accurately be one who is also uncouth; but the best "mixer" of all is one who adjusts himself equally well to finer as well as to plainer society. Education that does not confer flexibility of mind is an obviously limited education; the man of broadest education tunes himself in unison with those in whose company he finds himself, whoever they happen to be. The more subjects he knows about, the more people he is in sympathy with, and therefore the more customers or associates or constituents, as well as the more friends, he is sure to have.

The really big man—it makes little difference whether he was born with a gold spoon in his mouth or no spoon at all—is always one whose interest in people, things, and events is a stimulating influence upon all those with whom he comes in contact.

He who says, "That does not interest me," or "That bores me," defines his own limitations. He who is unable to project sympathy into other problems or classes than his own is an unimportant person though he have the birth of a Cecil and the manners of a Chesterfield. At the same time every gentleman has an inalienable right to his own reserves—that goes without saying; the fact that he can project sympathy and understanding where and when he chooses, does not for one moment mean that he thereby should break down the walls of his instinctive defenses.

It is not the latter type, but the "Gentleman Limited" who has belittled the name of "gentleman" in the world of work; not so much because he is a gentleman, as because he is not entirely one. He who is every inch a gentleman as well as every inch a *man* is the highest type in the world to-day, just as he has always been.

ETIQUETTE IN "REVERSE GEAR"

Etiquette, remember, is merely a collection of forms by which all personal contacts in life are made smooth. The necessity for a "rough" man to become polished so that he may meet men of cultivation on an equal footing, has an equally important reverse. The time has gone by when a gentleman by grace of God, which placed him in a high-born position, can control numbers of other men placed beneath him. Every man takes his place to-day according to born position plus the test of his own experience. And just as an unlettered expert in business is only half authoritative to men of high cultivation, so also is the gentleman, no matter how much he knows of Latin, Greek, history, art and polish of manner, handicapped according to his ignorance on the subject of another's expertness. Etiquette, in reverse, prescribes this necessity for complete knowledge in every contact in life. Through knowledge alone, does one prove one's right to authority. For instance:

A man in a machine shop is working at a lathe. An officer of the company comes into the shop, a gentleman in white collar and good clothes! He stands behind the mechanic and "curses him out" because his work is inefficient. When he turns away, the man at the lathe says, "Who was that guy anyway? What business has he to teach *me* my job?" Instead of accepting the criticism, he resents what he considers unwarranted interference by a man in another "class."

But supposing instead of standing by and talking about inefficiency, the "gentleman" had said, "Get out of there a moment!" and throwing off his coat and rolling up his silk shirt sleeves, he had operated the lathe with a smoothness and rapidity that could only have been acquired through long experience at a bench. The result would be that the next time he came on a tour of inspection that particular man (as well as all those who were witnesses of the former scene) would not only listen to him with respect but without resentment of his "class," because his expertness proved that he had earned his right to good clothes and silk shirts, and to tell those beneath him how work should be done.

The same test applies to any branch of experience: a man

who knows as much about any "specialty" as an expert does himself, makes the "expert" think at once, "This man is a wonder!" The very fact that the first man is not making the subject *his* specialty, intensifies the achievement. Everything he says after that on subjects of which the second man knows nothing is accepted without question. Whenever you know as much as the other man, whether you are socially above, or below him, you are on that subject his equal; when you know more than he does, you have the advantage.

RULES OF POKER ARE GOOD IN BUSINESS

There are times when it is wise to "show how much you know," as you show what you have when "called" in a poker game, but there are many more times when you sit tight and hold your cards and mask your expression. To your employer, your partner, your co-worker, you give frankly the best of your ability to think or to do. But to a man who is your inferior—not necessarily your subordinate—it is far better policy to lessen the distance between you than to make his disadvantages plain to him.

In fact to find himself among men who are superior to himself, inevitably reacts upon Mr. Inferiority's own nerves, making him self-conscious, abashed, and finally on the offensive.

THE SELF-MADE MAN AND WORLD-MADE MANNERS

It is not in order to shine in society that grace of manner is an asset; comparatively few people in a community care a rap about "society" anyway! A man of affairs whose life is spent in doing a man's work in a man's way is not apt to be thrilled at the thought of putting on "glad" clothes and going out with his wife to a "pink" tea or a ball.

But what many successful men do not realize is that a fundamental knowledge of etiquette is no less an asset in business or public life, or in any other contact with people, than it is in society.

Just as any expert, whether at a machine bench, an accountant's desk, or at golf, gives an impression of such ease as to make his accomplishment seemingly require no skill, a bungler makes himself and everyone watching him uneasy if not

actually fearful of his awkwardness. And as inexpertness is quite as irritating in personal as in mechanical bungling, so there is scarcely any one who sooner or later does not feel the need of social expertness. Something, some day, will awaken him to the folly of scorning as "soft," men who have accomplished manners; despising as "effeminate," youths who have physical grace; being contemptuous of the perfect English of the well-bred gentleman; and consoling himself with the thought that his own crudeness is strong, manly, and American!

THE "X" MARKERS

But let "success" come to this same inexpert man; let him be appointed to high office, let him then shuffle from foot to foot, never knowing what to do or say; let him meet open derision or ill-concealed contempt from every educated person brought in contact with him, let opprobrium fall upon his State because its governor is a boor, and let him as such be written of in the editorials of the press and in the archives of history! Will he be so pleased with himself then? Does any one think of Theodore Roosevelt as "soft" or "effeminate" because he was one of the greatest masters of etiquette who ever bore the most exalted honor that can be awarded by the people of the United States? Washington was completely a gentleman—and so was Abraham Lincoln. Because Lincoln's etiquette was self-taught it was no less mastered for that! Whether he happened to know a lot of trifling details of pseudo etiquette matters not in the least. Awkward he may have been, but the essence of him was courtesy—unfailing courtesy. No "rough, uneducated" man has command of perfect English, and Lincoln's English remains supreme.

One thing that some Men of Might forget is that lack of polish in its wider aspects is merely lack of education. They themselves look down upon a man who has to make an "X" mark in place of signing his name—but they overlook entirely that to those more highly educated, they are themselves in degree quite as ignorant.

SONS OF SELF-MADE MEN

And yet, speak to self-made men of the need of the social graces for their sons, and nine out of ten stampede—for all the

world as though it were suggested to put them in petticoats. Do they think a poor unlettered lout who shambles at the door, who stands unable to speak, who turns his cap in his hands, who sidles into the room and can't for the life of him get out again, well trained for the battle of life?

Picture again Mr. Strongman who thrusts his thumbs into his armholes and sits tipped back in his chair with a cigar in the corner of his mouth and his heels comfortably reposing on his solid mahogany desk. This is not in criticism of his relaxation; it is his own desk, and certainly he has a right to put his heels on it if he wants to; likewise thumbs and armholes are his own. It is merely a picture that leads to another: Supposing a very great man comes into Mr. Strongman's office—one whom he may consider a great man, a president perhaps of a big industry or of a railroad, or a senator—and shortly afterwards, Strongman's own son comes into the room. Would he like to see his son abashed, awkward, spasmodically jerky, like the poor bumpkin who came the other day to ask about removing the ashes, or worse yet, bold and boisterous or cheeky; or would he like that boy of his to come forward with an entire lack of self-consciousness, and as his father introduces him as "My Son!" have him put out his hand in frank and easy and yet deferential friendliness? And then saying quickly and easily whatever it was he came to say, as quickly and easily make his way out again? Would he be sorry that the big man thought, "Fine boy, that! Ability, too!" Why would the man think the boy had ability? Because the ease and dexterity with which he handled the social incident automatically suggests ability to handle other situations.

ETIQUETTE AND BUSINESS AUTHORITY

Another point: Does the self-made man stop to realize that his authority in business would be even greater than it is if he had the hall-marks of cultivation? For instance, when he comes in contact with college graduates and other cultivated men, his opinions gain or lose in weight exactly in proportion as he proves to be in their own "class" or below it.

A man unconsciously judges the authority of others by the standard of his own expert knowledge. A crude man may be a genius in business management, but in the unspoken opinion

of men of education, he is in other contacts inferior to themselves. He is an authority, they grant, but in limited lines only.

But when a man is met with who combines with business genius the advantage of polished manners and evident cultivation, his opinion on any subject broached at once assumes added weight. Doesn't it?

BUSINESS WOMEN

The president of a great manufacturing concern supported his objection to women employees by the following criticism: "A man comes into the office at nine sharp; hangs his hat on a peg, and sits down at his desk ten seconds after coming in the front door. A woman comes in just as conscientiously at a minute to nine, goes into the dressing-room and it is anywhere from ten to twenty minutes before she has finished brushing her dress, and fixing her hair, and powdering her nose—and heaven alone knows what!"

If a big concern were to take time out for every moment the women spend fussing with their hair and dabbing at their faces, the total hours wasted would be a surprise to the treasurer.

Then, too, women waste more time in conversation than men. A remark now and then seems too unimportant to note, but a minute now and another then, reduces efficiency not alone by the minutes spent in talking but by many more that deflect the mental machinery from its job.

Nevertheless women have gone into so many branches of business that certain positions have come to be considered as especially their own. Telephone operators are exclusively women, and so are the majority of secretaries, stenographers and clerks of many kinds.

SEX BANNED IN BUSINESS

A woman who goes into an office because she thinks herself pretty and hopes to meet romance in the form of her employer or at least to rise quickly because of her physical charm, has clerkship and chorus-work mixed. Sex is one thing that has no place in business. Much as a man may admire a pretty or magnetic or amusing woman in his leisure hours, in his hours of work he wants some one to help him with that work, and

the more help she can give him the more he values her and the more salary he is willing to pay.

Naturally he likes one whose personality is attractive, rather than one who is strikingly the reverse—but business personality and leisure personality are two different things. They are sometimes combined in one person, and sometimes romance is an outcome of business, but so seldom as to be negligible.

Of course every man likes a woman that is beautifully neat, impersonal, efficient, and polished, just as he likes a motor that is valve-ground and shining and ready to go any distance without boiling over—or breaking down because of broken parts or rust. A successful business personality has as its first attribute, *efficiency*.

THE PERFECT SECRETARY

The perfect secretary should forget that she is a human being, and be the most efficient machine that she can possibly make of herself—in business hours. Her object is to coördinate with her employer's endeavor, and not make any intrusions, which would be much more likely to affect him as hurdles than as helps.

She should respond to his requirements exactly as a machine responds to the touch of lever or accelerator. If he says "Good morning" she answers "Good morning" with a smile and cheerfully. She does not volunteer a remark—unless she has messages of importance to give him. If he says nothing, she says nothing, and she does not even mentally notice that he has said nothing. In fact, when she notices his preoccupation she waits, if possible, holding back irrelevant messages until he has finished the letters he wants to dictate or whatever business it was that made him ring for her.

Needless to say, a secretary must not betray the secrets of her employer. His business dealings must be regarded as professional secrets that it would be dishonorable to divulge—no matter how inconsequential they may seem.

THE GENERAL STENOGRAPHER

When a stenographer enters a man's office in response to his summons—or because it is the hour set for her appearance—she should take a chair and place it near enough to hear him

easily. Where she sits depends very much on the office—where the light comes from, and where she can best hear his voice. Usually a man offers the use of the desk shelf and pushes his own chair back a little so as not to crowd too close to her.

If he says nothing, and there is no place to rest her note book, she writes as best she can resting the note book on her knees.

It would be out of place for him to get up and get her a chair or show her the sort of personal attention that a man in social life shows to a woman. If he does, the best advice to her would be—to look for another employer, and that quickly!!

THE IDEAL BUSINESS WOMAN

The ideal business woman is accurate, orderly, quick and impersonal, whether she is a typist or manager of a great concern. By "impersonal" is meant exactly that! Her point of view must be focussed on the work in hand and not on her own reactions to it, or to any one's reactions to herself.

At the very top of the list of women's business shortcomings is the inability of most of them to achieve impersonality. Mood, temper, jealousy, especially when induced by a "crush on" her employer, is the chief flaw of the woman in business and a constant source of annoyance in every office where she exists. The greatest handicap to woman's advancement in business is her inability to leave her personal feelings at home! An anonymous expert on business gave as the recipe for success: "The ability to work efficiently and pleasantly with other people." The recipe is perfect—there is nothing to add except to acknowledge that it takes no small amount of will and self-control to "get on" with any constant companion under the daily friction of an enforced relationship that is unrelieved day after day, week after week. It is wonderful that human nature stands the strain as well as it does, especially in situations where one's own work is dependent upon the coöperation of others for its complete efficiency. One would need a disposition made in heaven, not to become surly when another's lagging makes one's own energy futile. One horse in a team always pulls better than the other. It is pretty hard on the better one, especially when the lazy one seemingly prevents the better from getting ahead. But just as the driver of a team knows the better horse,

the foreman or the manager or the president will almost surely know the better worker in time—even though he may not appear to.

Many a man has pegged away at his job to the best of his ability, minding his own business, and keeping quiet, but with discouragement in his heart at the hopelessness of his thankless situation, when out of a clear sky has come promotion and the knowledge that his work has been appreciated all the time.

THE ASSET OF PERSONALITY

One cannot send for a special order of "pleasing personality" from a correspondence school as one might send to a druggist for a bottle of hair tonic.

Personality can be cultivated sometimes, but only by something added to skill or character or knowledge, and never by assumed tricks of manner. One can however find out anti-pathetic traits which are handicaps to personality and try to overcome them. The only way is to ask a friend to tell you about them frankly. Then instead of nursing the "hurt to your feelings" profit ardently by what you are told.

This is the very best advice, but it is useless unless you are the one in a thousand who, asking for the truth, can accept it without anger, and profit by it with courage.

THE UNEXPLAINED REASON FOR MANY LOST POSITIONS

The surest way to lose your position—in at least nine cases out of ten—is persistently to announce your presence to others by any of the odors of the careless; whether from eating garlic and onions daily, or neglecting frequent bathing, or because of digestive or chemical defects. The inexplicable reason why such a condition exists ever, is that those who are afflicted are themselves completely immune to their own odor—precisely as the small brown and white striped animals of equal, but not greater nostril assailing power, are probably immune. This is written in all seriousness: If you ever have the slightest impression that others withdraw at your approach, ask some one—or more than one—for the truth. And if you are an odor-maker, go to your doctor or even a drug store and use what is necessary for a cure.

The reason why no one ever tells another of this failing is that it is supposed to be lack of bathing, and often is. But quite as often it is a physical condition, curable with the simplest sort of astringent or lotion or gargle. Of course quite apart from the least personal unpleasantness, all fastidious people dislike being nudged, or touched, or having any one lean so near as to breathe on their faces.

OFFICE DISCIPLINE

An office is or should be like a military organization. You should take as much pride in helping to keep up the tone of the office you work in, by your attitude of respect toward your superiors, as you take pride in your special efficiency. Reply to a summons with the manner suggestive of a soldier to his commanding officer. Or if you are the head of a department, exact that such attitude be shown you.

In preparatory schools boys are always taught to honor the spirit of the school. An employee ought to have that same feeling for the spirit of the office, or the organization, he works for. He and his associates, his superiors, his inferiors, are fellow members who add to the firm's importance—and their own—or undermine it and themselves.

The possession of tact whereby you know how to please people and make them pleased with your firm is one of the surest ways of getting an increase of salary. To put on airs and think yourself too good for your job is pretty close to "asking for" a job not half as good as the one you hold.

No matter how well her employer may know her out of business hours, he must in the office call his stenographer "Miss Jones" and not "Katie." It is still more necessary that she address him as "Mr. Smith" and when answering add "Sir" to "yes" and "no" because this observance is one of the requirements of propriety in business relations. It is no more proper for a clerk to enter the manager's office and say "Did you ring, Bill?" than it is for the manager to sit in his shirt sleeves at a directors' meeting.

When a young girl who holds a subordinate position meets an officer of the company, she does not speak unless spoken to. When a woman clerk meets her department manager in the hallway or in the main offices, when he does not seem preoccu-

pied, she would naturally say "good morning," but **not** invite any longer conversation.

LUNCHING WITH ONE'S EMPLOYER

A young girl in a subordinate position does not go out to lunch with her employer. But if she holds a responsible position and has matters of business to discuss, there is no reason—unless her own—why she should not on occasion lunch with him. But under average circumstances it would be courting criticism should their going out together become a habit.

THE TELEPHONE IN AN OFFICE

Personal messages over the telephone are at times unavoidable, but long chatty conversations are not only out of place, but wasting time which does not belong to the employee.

BUSINESS GIFTS

Gifts from an employer are usually in the form of a bonus or a proportion of one's salary. A private secretary known well to a man's wife is sometimes, but not usually, remembered by the wife at Christmas. Occasionally employees give presents to their employers, but it is not usual or correct, or really sound. The exception is when there is a wedding in the employer's family. Then his employees—if they want to show their liking or their appreciation—all contribute and send a wedding gift—or flowers to a funeral.

CHARACTER AND TACT WITH CUSTOMERS

A tactful person at the reception desk in an office is of great importance. Neither a condescending nor gushing attitude is suitable for business. A pleasant, quiet but cordial attitude can do much to further the business of the firm for which you work.

When a recumbent gum-chewing office-boy flings at you from behind a locked gate—"Who d'ja wanna see?" then shuffles off and returns with: "Mr. Brown's busy. Can't see y'a t' day! Y' c'n try t'morrer if ya like!"—the customer will *not* like

unless seeing Mr. Brown and no other is unavoidable. Many offices—especially those which have many personal contacts—are putting middle-aged women and men at the reception desk because it has been found that people do not resent being refused admittance by a tactful older person as they resent being barred out by one who is young—and callous!

A woman going to a man's office sends in her visiting card, or her business card if she has one. This is one of the few occasions when a woman leaves her card upon a man.

A man does not rise when a stenographer or other woman employee comes into his office. But he must stand to receive a woman visitor, and stand until she is seated. He stands again when she prepares to leave and usually goes with her to the door, opens it for her and "bows her out."

DON'T BE A "BARKER" INSTEAD OF A SALESMAN

Perhaps there *are* people who like an article better when harangued on the subject of its fashion, but people who are obviously fashionable themselves, are irritated. If a customer asks your opinion, that is different. But don't keep "pattering" about its beauty except with great discrimination. For instance, if you are trying to sell a motor to Mrs. Worldly don't insist that what she wants is a limousine for a town car. She knows better than any one can tell her that the one type of body she "would not take as a gift" is a limousine town car.

This persistency is a particularly aggravating trait of many retail salesmen. They pesteringly force their opinion on you until, if you happen to have an opinion of your own, you go without the article you want rather than endure the annoyance of their interference.

A "barker" has set "patter," but the perfect salesman takes note of each customer and talks accordingly. Perhaps the few exceptional sales managers do teach expertness or at least the habit of *thinking*. At all events one is tempted to suggest such a device as handing a stack of photographs of assorted people to aspiring salesmen, and asking them to write briefly under each picture the "selling" remark to each. Highest score to win promotion!

CHAPTER XXXIII

ETIQUETTE IN WASHINGTON AND IN STATE CAPITALS

To most of us leading quiet private lives, countless conventions of manners and behavior are of comparatively slight importance. But to the few who enter the official world at Washington, and, of course, more especially abroad, knowledge and observance of even trifling rules of etiquette becomes vitally necessary.

Etiquette in Washington is more exacting than in a State capital, because while the behavior of every State official reflects upon his office, his shortcomings at home are between himself and his neighbors. But the knowledge or ignorance of a man sent by his State either to Washington or to a foreign country, reflects credit or discredit upon the dignity of the United States by comparison with other nations or their representatives.

Washington social life may be said to be divided into three distinct parts: First, the normal unofficial society, composed of families who for generations have made their homes in that section of the country and who are colloquially known as "cave dwellers"; second, the musical, artistic and scientific groups, which are becoming increasingly significant in the social aspect of the city because of the establishment of new institutions of learning and research in Washington, and third, the large and varied official society of the nation's capital.

In the first two of these divisions, except, of course, where they amalgamate with the third, social life is conducted as it would be in any other community of well-bred and cultivated people. Newcomers, therefore, not in any way connected with official life, are not supposed to pay the first visits except to present letters of introduction, nor should they start promiscuous entertaining until they have themselves been received and enter-

tained. However, the dominating influence in Washington society is naturally the official one, with its problems of rank and precedence, and it is with these problems, therefore, that this chapter is concerned.

THE NEW ARRIVAL IN WASHINGTON

Even though most people are kind, and those who have been long in service instinctively try to help those whose inexperience is likely to lead them into blunders, it is imperative for each new arrival in Washington, whether himself an official or a private citizen, who expects to take part in the social life of the capital, to learn first of all the proper title by which each diplomat and official is addressed and the order of his rank. When a man has been promoted to high position, he does not take it lightly to have the respect due to his office overlooked, and to place a foreign representative below his proper seat at a dinner table, or in any way to show less than proper concern for the rank which is his due, is actually to endanger diplomatic feeling between nations.

Nothing is more tenaciously held than this right of rank. It seems to get into the official blood, and within a few weeks after arriving in Washington, a man who was the simplest possible citizen at home and never gave a thought to what people called him or with how much respect they regarded him, will lock his jaw and obstinately hold out for recognition to the very last degree of the rank which is his due.

PRECEDENCE

Precedence is the bane of the Washington hostess, since it is as difficult as a cryptogram to solve, and the forfeit is social death if the answer is wrong. It is easy enough to know that a general outranks a lieutenant, a duke a count, or a member of the President's Cabinet a State assemblyman. The difficulty begins, for instance, in determining whether a General of the Army should rank the Governor of a State, or whether a Rear-Admiral or a Mayor or a Justice of a State Court should go in to dinner first, or where to seat the Archbishop of X. and the Duke of Y.

Before giving a dinner to which any persons of conflicting

rank have accepted, a Washington hostess should submit her list to the special official at the State Department who replies to such inquiries. Yet, owing to the claims for precedence made by the Justices of the Supreme Court and the members of the Senate as part of the treaty-making power, the State Department has thought it best not to establish what in other national capitals is termed a "protocol"—a printed set of rules, accessible to everybody, and with which everybody complies.

The following list must therefore be considered as only approximate—although it is as authoritative as it is possible to have it made—and as has been said, in seating persons of possibly conflicting rank, the State Department should be consulted.

THE ORDER OF PRECEDENCE IN THE UNITED STATES OR IN AN AMERICAN EMBASSY

In an American house the ranking foreigner should as much as possible be given precedence.

1. The highest possible rank is that of a foreign sovereign or president.
2. Next comes the President of the United States.
3. The Vice-President, in the absence of the President.
4. A special ambassador directly representing his sovereign on a special mission. Or by courtesy a Cardinal. In Catholic houses the archbishop who is the Apostolic Delegate might properly precede the ambassadors.
5. The foreign ambassadors in the order of their length of residence in the country.
6. The Chief Justice.
7. The Vice-President when the President is present.*
8. The Speaker of the House of Representatives.
9. Associate Justices of the Supreme Court.
10. The Secretary of State.
11. Foreign Ministers Plenipotentiary.
12. Secretary of War.
13. Attorney General.
14. Postmaster General.
15. Secretary of the Navy.

* When the Vice-President is not representing the President he ranks as head of the Senate and is placed necessarily below the Chief Justice, who as head of the Supreme Court of the United States outranks the Senate.

16. Secretary of the Interior.
17. Secretary of Agriculture.
18. Secretary of Commerce.
19. Secretary of Labor.
20. Senators. (Each senator ranks according to his length of service. When elections are of the same date, they are ranked according to the date of the admission of their respective States to the Union, or in case of the Thirteen Original States, according to their population.)
21. House of Representatives.
22. Chief of Staff of Army.
23. Chief of Naval Operations.
24. Governors of States. (Rank according to State.)
25. Chargé d'Affaires.
26. The Solicitor General.
27. Under-Secretaries and Assistant-Secretaries.*
28. Lieutenant-Governor of a State, President of a State Senate, Speaker of a State Assembly, all of equal rank.*
29. State Justice, Mayor, State Senator, equal rank.*
30. Major General, Rear Admiral, Major General Commandant of Marine Corps.*
31. Counsellors, Military, and Naval Attachés.*
32. Assemblymen.
33. Foreign First Secretaries.
34. Federal Reserve.
35. Interstate Commerce Commission.
36. Secretary of the Smithsonian Institution.
37. Director of the Pan-American Union.
38. Foreign Second and Third Secretaries.

Rank is always official. This means that plain Mr. Smith, who has become "His Excellency the Ambassador," ranks a Prince or a Duke, who is officially a Secretary of Embassy.

AMERICANS IN A FOREIGN COUNTRY OR AT A FOREIGN EMBASSY

In a foreign house the ranking American, or any stranger, is given precedence. The President of the United States ranks the Sovereign or the President of the country which is receiving him. In the President's absence, the Vice-President, the Chief

* All officials of equal rank would be placed according to length of office.

Justice or the Secretary of State—whichever represents the United States—outranks all foreign Ambassadors. In the diplomatic service, the dean, or highest ranking Ambassador, is he who has been longest in residence, not longest in service of his country but in Washington. Next come the Ministers in the same order, then the Counsellors, First Secretaries, then the Second and the Third Secretaries. The Consul ranks as representative of his country if no member of his embassy or legation is present.

ECCLESIASTICAL PRECEDENCE

As the presence of the Pope is not to be considered, Cardinals—there are four in America—are of the highest rank. Archbishops rank next, then bishops, then monsignori, and last, priests. Next to the cardinals, the archbishop resident in Washington is of highest rank and the Archbishop of Baltimore second. Otherwise precedence is determined by priority of promotion. "Monsignor" is a title, not a spiritual status, although, of course, it is not to be supposed that such rank would be given to any but one of known piety and service to the church.

At specifically ecclesiastical gatherings the Catholic clergy rank all secular personages and even at social gatherings in the houses of Catholics the higher clergy have precedence over all other notables except the President. In High Church Episcopalian families, clergymen and priests should be accorded the especial respect of rank, in acknowledgment that "the spiritual is superior to the material," but under all circumstances decency as well as deportment demands that we show deference to priests and clergymen.

UNIVERSITY AND COLLEGE TITLES

Those who hold the degree are always addressed as "Doctor," otherwise professors are given their title when they hold an appointment of first rank in academic institutions. Assistant professors and instructors are called Mister, when introduced or addressed socially.

But a man who has achieved distinction in any of the higher branches of science is properly addressed as "Doctor" or "Professor" in courtesy.

THE USE OF TITLES

In addition to the chart at the end of Chapter XXVII the following sentences indicate the way persons are introduced, announced and spoken of and to:

"Mr. Ambassador, may I present Mr. Worldly?" (Mr. Worldly finds out, if he does not know, *which* ambassador.)

But in the case of Mrs. Worldly the order is reversed:

"Mrs. Worldly, may I present The Speaker?"

"Mrs. Worldly, may I present Mr. Justice Law?"

"Mrs. Worldly, may I present the British Ambassador?" or more formally "—— his Excellency the British Ambassador."

"Mrs. Worldly, may I present the Governor of Colorado?"

"Mrs. Worldly, may I present the Secretary of the Interior?"

A woman is never introduced to a man lower in rank than a sovereign or president, or member of a reigning family or a high prelate. A man of lesser rank is always introduced to one of greater.

Although "Excellency" does not officially belong to him it is courteous to speak about the Governor: "His Excellency has just said—".

Speaking of the Governor on a single or formal occasion, "Does your Excellency think——" (The title is not repeated throughout a long conversation.)

"May I ask you, Mr. Speaker."

"How do you do, Mr. Chief Justice."

"I am so glad to see you, Mr. Secretary."

"I appreciate the honor, Mr. President."

"Thank you, Mr. Vice-President."

"Thank you, Mr. Ambassador." Or about him: "As his Excellency has explained——" (In this case "Excellency" is his official right.)

"Have you met Senator Brown?" ("The Senator from New Jersey" used only in Senate.)

When introducing or addressing a letter to one who has both an inherited and military title, military rank is put first, thus: Colonel, Lord London.

It is utterly improper to call a Governor "Mr.," no matter

how informal and simple his own inclinations may be. Only those who know him very well say, "Governor." In public and before others, he must be addressed as Governor Jones. And on really formal occasions, "Excellency!!" (As already explained, this last is not said repeatedly, but in presenting him or announcing him or referring to him, "His Excellency, the Governor" is in courtesy correct.)

It is very important to remember that no matter how well you may have known a man out of office, you must treat his office with unfailing respect. To slap a Governor on the back in public and call him "Gov." or "Tom" is almost on a par with calling the President "Coolidge."

In illustration of the dignity of office: One of the justices of the United States Supreme Court was President McKinley's life-long and most intimate friend. But upon Mr. McKinley's inauguration, this friend, whose own office was an exalted one, never again addressed him even when they were alone except as "Mr. President." It was only in grief upon hearing of his death that he cried out: "Bill! Oh, Bill!"

Members of the Cabinet are usually "Mr. Secretary," but if several are present, one is designated "Mr. Secretary of State," the other "Mr. Secretary of the Navy." And you say, of course, "Mr. Chief Justice" or "Mr. Justice Law"—even after he has retired. You also say "General Pershing" and "Admiral Sims" and "Senator Lake" and not merely General, Admiral or Senator. You should also say Doctor Brown rather than just Doctor, and never under any circumstances "Doc."

Officers below the grade of captain in the Army and commander in the Navy are written to by their titles, but spoken to as "Mr." Captains and commanders and those of higher rank are addressed by their title and name: Captain Brown, Commander Gray, Colonel Steel. To call them by title alone is not objectionable, as it would be in the case of a governor.

Military and naval titles are used only by officers in active service or retired "regulars." It is extremely bad form for reserve officers, who held commissions only during the war, to continue having their cards engraved Captain, Major or even Colonel. Often a man is affectionately called "Colonel" by his friends, but he should not have the title engraved on his visiting cards nor should he use it as his signature. A civilian staff officer, such as a colonel on a governor's staff, shows very

bad taste in using his title, or rank, when his political chief is out of office.

Announcement or official introduction (or when called upon for an address or speech):

"His Excellency, the French Ambassador."

"The Honorable, the Chief Justice."

"The Secretary of Agriculture."

"The Speaker."

"Count Torla, the military attaché of the Swedish Legation."

"His Honor the Mayor of New York."

OFFICIAL DINNERS AND FORMS

An invitation to lunch or dine at the White House is a command and automatically cancels any other engagement.

The acceptance must be written—by hand of course—and furthermore it must be left at the door and not sent by mail. It may however be folded once in the ordinary way and not fitted to a full page size envelope as is necessary in answering court invitations abroad. A form said to be frequently used by those accepting invitations to the White House is:

Mr and Mrs Notquite
present their respects (or compliments) to
the President and Mrs Coolidge
and beg to express
the great pleasure it will afford them
to be present at dinner
on Thursday May the eighth
at eight o'clock

The following is, however, in much better taste, and the wording of the date as it should be in all invitations, acceptances, and regrets:

Mr and Mrs Richard Worldly
have the honor to accept
the kind invitation of
the President and Mrs Coolidge
for dinner on Thursday the eighth of May
at eight o'clock

It is ardently to be hoped that one who aspires to social distinction will not write as follows:

Mr and Mrs X
present their compliments to their Excellencies
the Ambassador of France and M'me Claudel
and are most happy to accept their courteous invitation
for dinner on Thursday May eighth
at eight o'clock at the French Embassy

The above example is given because its counterpart is actually being received in Washington embassies. The proper form is:

Mr and Mrs Richard Worldly
have the honor to accept
the kind invitation of their Excellencies
the French Ambassador and Madame Claudel
for dinner on Thursday the eighth of May
at eight o'clock

The note to a deserted hostess:

Mr and Mrs Richard Worldly
regret extremely
that an invitation to the White House
prevents their keeping
their previous engagement for
Tuesday the first of December

The President and Mrs. Coolidge give a number of state dinners each season, such as the Cabinet dinner and the Diplomatic dinner, as well as many numerous smaller dinners and luncheons. In any event, the guests, who arrive several minutes before the time set, assemble in the Blue Room and form in a large circle, standing according to their official rank with the highest at the head of the line.

Preceded by their Naval and Military Aides, the Chief Executive and his wife descend the stairs promptly at eight o'clock and make the tour of the room. Each waiting guest is presented first to the President and then to the President's wife by a military aide.

The President escorts the lady of highest rank into the dining-

room exactly as every host "takes in" the guest of honor, but Mrs. Coolidge, instead of coming last, immediately follows her husband with the gentleman of highest rank.

At the largest dinners, the Diplomatic ones usually, the table is arranged in the form of a horseshoe, and the appointments include gold knives, forks, and spoons as well as the gold framed plateau, gold candelabra, vases, and compotes which Monroe brought over from France, in 1817. The china consists of a service of seventeen hundred pieces of American made porcelain in an ivory tone, a Wedgwood set of twelve hundred pieces and the Roosevelt china. The latter services are used for the smaller dinners, with silver that is very plain in design but engraved with the national coat of arms, or marked with charming simplicity "The President's House." The formalities at White House dinners differ in no way from those at all well appointed houses, full details for which are given in Chapter XIII.

Dinner is usually followed by a musicale, to which additional guests have been invited. The President and his wife receive other guests promptly at ten o'clock, after which they go into the East Room and take their places in the front row. As soon as they are seated the guests follow—and as always in Washington, according to rank.

DETAILS OF WHITE HOUSE ETIQUETTE

When you are invited to the White House, you must arrive several minutes at least before the hour specified. No more unforgivable breach of etiquette can be made than not to be standing in the drawing-room when the President makes his entry.

Exactly as at a European court, the President, followed by his wife, enters the room at the hour set and makes a tour of the room, shaking hands with each guest in turn. When your turn comes, you bow deeply and address him—if he talks to you—as "Mr. President." In a long conversation it is proper to vary "Mr. President" occasionally with "Sir." You call the wife of the President "Mrs. Coolidge," and treat her as you would any formal hostess, but you do not sit down while either the President or his wife is standing. No guest of course ever leaves until after the President has withdrawn from the room.

DINNER DETAILS AT WASHINGTON

When seating her table, the Washington hostess addresses the dinner cards of the following notables by titles alone:

The President
 The Vice-President
 The Archbishop of
 The Ambassador
 The Minister
 The Chief Justice
 The Speaker
 The Secretary of (For members of the cabinet)

Other notables have their names in addition to their titles:

Mr. Justice Fair
 Senator Essex
 Governor Lansing
 Bishop Chair
 Rev. Father Stole
 Dr. Saintly

All other names on place cards are prefixed merely by "Mr." at dinners given by a fashionable host and hostess in their own house. The object of a dinner-card is double: First, to show the owner of the name where he is to sit, second, to give a clue to his neighbors at table (if they have a chance to read the card) as to how to address him.

A certain high prelate who, being a man of unusual charm, dines much in society, makes it a habit when sitting between strangers, to lay his place card on the table at his right and later at his left. There is no rule for this, but it is an act of consideration for which the neighbors of most officials would often be grateful.

To write on a place card "The Chargé d'Affaires of Great Britain," or to address him as "Mr. Chargé d'Affaires," is preposterous. Also impossible would be "The Assistant Secretary" of this or that. Imagine trying to address your dinner neighbor as "Mr. Second Assistant Secretary of Agriculture."

The wives of members of the nobility are always addressed by title—"Lady This," "Countess That," "Princess The Other." But the wives of men holding official titles, no matter how exalted, remain "Mrs." if British or American, and "Madame" if of another nationality.

At public dinners place cards are inscribed exactly as envelopes would be addressed (see diagram in Chapter XXVII), "His Grace the Archbishop of New York," "His Honor the Mayor of Chicago," "The Assistant Secretary of the Navy."

At a private dinner, the hostess writes the names of her guests as she would if she were speaking to them: "Governor Sweet will you sit here? Father Stole will you sit there?"

As already said, the Washington hostess who is in doubt about the rank of her guests, should either submit her dinner list to the State Department, or avoid asking those of conflicting importance. In case she is giving a dinner in honor of some guest of lower rank than another, it is imperative that she ask the latter to waive his right for this one occasion. The one requested cannot very well refuse—and does not as a rule object—but if he is unwilling to cede his right, he can send word that he is prevented for some reason from being present at the dinner. As a matter of fact, giving a party in honor of an average friend is extremely difficult in official circles, since no one may be invited "to meet" another of inferior rank.

After a dinner or lunch in Washington each guest must wait his turn—according to rank—and not take leave until after all those "above him." A recognized exception is made after a lunch that is not too formal, for the benefit of Government officials whose duties demand their return in the early afternoon. A busy man, therefore, can quite properly plead necessary work and go—whether lunching in the house of Americans or of foreigners.

THE VISIT OF DIGESTION

New York's disregard of paying party calls would not be tolerated in Washington, where all guests at dinners are expected to pay punctiliously their visits of digestion within a week after each dinner. The ultimate in politeness is to leave cards the next day.

NEW YEAR'S DAY RECEPTIONS

On New Year's Day the White House gates are thrown open and every citizen of the United States is invited to shake hands with the President and his wife. Seeing the tightly packed line that stretches for blocks beyond the house and grounds and gates, it would seem that every citizen avails himself of the invitation. There should be a notice of warning: "Please shake the President gently by the hand!" since a pleasant moment to the visitor cannot but become an increasingly painful endurance to the President, whose hand has on occasions been bruised black and blue.

The New Year's Day visitor takes his place at the end of the line, which, beginning at one o'clock, gradually passes into the White House, through various rooms to the one in which the President receives. When he reaches the President he shakes hands and passes on through other rooms and out of the house.

NEW YEAR'S DAY FOR THE DIPLOMATS

New Year's Day is rather strenuous for the diplomats. At eleven o'clock in the morning the envoys, displaying medals, dress uniforms, and decorations, and the ladies in their smartest clothes, go to the White House to offer their good wishes to the President and his wife.

The first guest to be received in the Blue Room is the dean of the Diplomatic Corps. The other envoys follow according to precedence. After all the members of the Diplomatic Corps have been received, they stay talking to their friends—possibly until 12.30 o'clock—when the Secretary of State and his wife entertain official Washington in the Pan-American Union.

The Secretary of State and his wife receive at the doorway of the Hall of Flags, and in contrast to the absence of food at the White House, an elaborate buffet breakfast is spread upon two long tables against the west side of the hall.

During the afternoon, while loyal Americans continue to file through the White House and shake hands with the President, the rest of Washington is busily rushing from tea-table to tea-table at the houses of the Chief Justice, the Speaker of the

House and all the members of the Cabinet whose wives are at home to the public. In order not to congest or crowd the reception rooms, the hostesses choose different hours to be at home, which are reported in the society columns of the daily papers for the convenience of visitors. The first lady announces that she will be ready to receive at 3.30 o'clock, and the last one is still smiling "How do you do" to the stragglers at 7.30 in the evening.

Besides the New Year general reception, the President holds four special receptions every winter: The first, to the Diplomatic Corps; the second, to the Judiciary; the third, to the Army and Navy, and the fourth, to Congress.

THE DIPLOMATIC RECEPTION

The reception to the Diplomatic Corps might be said to represent the Court Society of America since it necessarily includes every person of highest social rank and distinction. It is also, of course, one of the most colorful and picturesque of the state functions. The envoys present a picture of gold and silver braid, cockades, plumes and swords, in brilliant contrast to the plain black of America's ubiquitous frock coat or cutaway.

The increasing necessity for limiting the number of invitations to this reception is obvious when it is realized that in addition to the diplomatic representatives from fifty-four countries—grown to this number since the World War—the "Court List" includes the ranking members of the Senate and House Foreign Affairs Committees; Assistant Secretaries of the Executive Departments and their families; ranking officers of the Army, Navy and Marine Corps; and a number of society people of Washington and other cities. One reception included more than two thousand guests who shook hands with the President and his wife and exchanged a few words of personal greeting.

A few moments before the time set for the reception to begin, the diplomats arrive. They go in by the south entrance, and are escorted by the aides to the state dining-room, where the line of procession is formed according to precedence. The other guests arrive by the east entrance, go directly up the stairway, and form lines through the main corridor. The scarlet-coated Marine Corps Band is seated at the side of the main entrance hall.

Meanwhile the Vice-President and his wife, the Secretary of State and his wife, and the other members of the Cabinet and their wives, are received by the Chief Executive and his wife in their apartments on the second floor. Promptly at nine o'clock the bugler, standing at the foot of the grand staircase, sounds the "attention call," which is the signal that the President is about to make his appearance.

The next moment the President and his wife appear at the head of the stairs; the band plays "Hail to the Chief," the anthem with which the President of the United States is always greeted when appearing in public, and the President and his wife, preceded by the Military and Naval aides, walking two by two, descend the grand staircase, followed by the members of the President's official family. During this procession the band continues to play. The door to the Blue Room, through which they pass, is flanked on either side by service men holding the standards, which adds a patriotic thrill to the picture. The Chief Executive and his wife stand just outside of the door leading to the state dining-room and receive alone.

At this reception the President receives first the dean of the Diplomatic Corps and the members of his embassy. The next ranking ambassador and staff immediately follow; then the next, and so on. The President then receives the legations; the oldest in residence first, and the newest last. After that he receives the other guests in order of their official rank. The Society leaders, having no official rank whatsoever, are necessarily received last.

After the guests have been received, they pass into the East Room, where they naturally form into groups of friends. When all the guests have been received, the President and his wife, followed by members of the Cabinet and their wives, go up the grand staircase and to their apartments. The reception is officially over with their withdrawal, but the guests usually linger for a while longer. The first diplomat to leave is the dean of the corps, since no diplomat ever takes his departure until the dean and doyenette have left.

At the Judiciary reception, the President receives first the Chief Justice, then the Associate Justices of the Supreme Court, and then the other Federal and State Judiciary of lesser rank. The other receptions follow the same form precisely.

**TO OBTAIN A PRIVATE INTERVIEW WITH THE PRESIDENT OR
THE "FIRST LADY OF THE LAND"**

It is necessary to write to the secretary of the President or to the secretary of the wife of the President asking for "an interview." Needless to say, you must not ask this favor unless you have a valid reason for making the request and for supposing that you will be welcome. If an interview is granted you will receive a white card with the coat of arms of the United States in gold, informing you that

Mrs. (the wife of the President)
will be glad to receive
Mrs. Wellborn
on Tuesday afternoon
the Third of January
at Three o'clock

You must be at the White House not later than five minutes to three o'clock, and at three precisely you will be shown into the room where the wife of the President receives you. There are no particular rules of etiquette. You behave exactly as you would in going to see any other lady except that you wait for the wife of the President to be seated first, and you stand if for any reason she does. At the end of fifteen minutes your departure is signalled by the appearance of the head usher. You thank her for having received you, bow rather deeply, and leave. If you are received by the President—whether you are a woman or a man—your behavior is the same.

UNOFFICIAL VISIT TO THE WIFE OF THE PRESIDENT

Since the multiplication of women's activities and organizations throughout the country have so largely increased the obligations and duties of the "First Lady of the Land," there have been various methods devised by the different White House hostesses for receiving ladies at Washington.

During the residence of Mrs. Roosevelt, Mrs. Taft, and Mrs. Wilson at the White House, informal afternoons at home were

arranged and the guests were received as at any unofficial afternoon tea. During Mrs. Harding's winters in the White House a different system was installed whereby, after writing a note to her social secretary, asking to be allowed to have the honor of calling, each visitor was received separately by Mrs. Harding for a short interview of about ten minutes.

Mrs. Coolidge's custom is to receive her unofficial guests in groups of about fifty, from time to time, during the winter. Each lady receives an engraved card saying that Mrs. Coolidge will be glad to receive her on such an afternoon at five o'clock. No reply is necessary, but on the appointed day the recipient of the invitation should arrive at the White House by the main entrance—the entrance through the lower east wing being used only for the large receptions and musicales. After leaving her wraps in the large hall, the visitor will be ushered into the Blue Room, where all the guests should be assembled shortly before five o'clock. The door into the smaller reception room to the right is then opened and the guests form a line to be received in turn by Mrs. Coolidge. Each lady is presented to her by one of the White House naval or military aides, and has a few minutes' conversation with her before passing on to the tea-table, which is hospitably set in one corner of the room, and the tea poured by the wife of some prominent official. When the last guest has been received, Mrs. Coolidge bows graciously and leaves the room, and the reception is over.

OFFICIAL VISITS AND DAYS AT HOME *

In Washington, as in Europe, it is the newcomer's place to make the initial visit. Every official's first duty is to call at the White House. But neither the President nor the President's wife ever returns visits, and leaving one's card at the White House is merely a form of respect. After leaving cards at the White House the wife of a new official goes to call upon the wives of all those who rank above her husband. As practically all visits are made upon regularly fixed "reception days" the President's wife is the only one whom a visitor does not ask for at the door, or expect to see.

*People who go to Washington as private individuals may leave their cards at the White House if they so choose, but otherwise they follow the procedure of strangers in all other towns and do not call upon those whom they do not know, or to whom they have brought no letter of introduction.

The order of her visit-paying list varies slightly. The newly arrived wife of a naval or marine officer, on the first Monday of visit-paying, hastens to call upon the wife of the Commander at the Navy Yard or the Marine Barracks. But the wife of a Senator or a Congressman spends her first Monday at the houses of the Judiciary.

Tuesday, the latter goes first to see the wives of the Congressmen from her own state. On following Tuesdays she gradually completes the entire Congressional list. Wednesday, every newcomer goes to leave cards upon the wife of the Vice-President, the wife of the Speaker of the House, and upon the wives of all the Cabinet officers.

On Thursday, as on Tuesday, all newcomers call first upon the wives of their own Senators and continue calling upon Senators' wives, beginning at the top of the list—ranked always according to length of office—and continuing until the list is exhausted.

The wife of an Army officer must go on Friday to call upon the wives of the Commanding officers. Otherwise on Friday the newcomer starts out upon the very delightful but—unless she has been much abroad—supposedly difficult mastery of foreign etiquette in the foreign embassies and legations. But diplomats have notably gracious manners or they wouldn't be diplomats. After all, any one who is innately well-bred has not so very much that is necessary to learn, and nothing whatever to fear.

WHAT TO DO AND WHAT TO SAY WHEN PAYING VISITS IN WASHINGTON

Excepting that you may be—unless prepared—at a loss to know how to address each official and foreigner, and excepting that precedence is a thing that must never be lost sight of, you behave in diplomatic and official circles as you behave in "Best Society" everywhere. A man calling upon an ambassador or a minister asks at the door if "His Excellency" is at home; but a lady going to see his wife asks if "Madame Telque" or "Lady Overseas" or "Countess Thatone" is at home. Upon being told that she is, the visitor lays her cards—one of her own and two of her husband's—upon the tray offered her and follows the servant to the drawing-room. Her hostess greets her and indi-

cates where she is to sit. In New York a visitor would merely take any available seat, but in Washington a visitor should not, with others of higher rank present, sit upon the empty chair on the hostess's right vacated perhaps by a departed "Ambassadress" * but find a place less obviously prominent.

For those who are at the very bottom or very near the top, it is comparatively easy to remember the rank of the almost none below or the equally few above, but for the wife of a new official of medium rank the strain upon her memory for faces and names duly classified is a heavy one. In fact, at first this mastery of the rank list seems to nearly everyone impossible. To some it remains impossible and they are social failures. To others, practise soon gains headway and memory gradually becomes perfect.

An invaluable aid if your memory is not especially good is to carry a book with an attached pencil—the whole so small that it can be cupped in the palm of your left hand, and whenever an unobserved chance comes, write quickly the names just heard; or later you can perhaps ask some one present what those you could not hear are. It is a good idea to add if possible *something* to fix each one in memory:

"Senator Brown, Montana: very tall, thin, grey beard, black eyes."

"Madame Jamand: wife of Finnish Minister, small, round, ash blond, pretty dimpled hands."

"Mrs. Mumford: wife Congressman from New York, tall, thin, dark, wears glasses, nice smile."

Then when you go home, you find where each belongs on the official list. After a little while your mind gets into the habit of classifying names with appearances. After that, if you have a "talent for people" you elaborate your mere "identification" to a "personality" list.

"Senator Brown: great love of justice. Convince him a thing is right, and he will stand by it through thick and thin."

"Madame Jamand: talks amusingly about people. But not too accurate in what she says," etc.

This last habit of testing and listing people's traits of character is of greatest value to any one in any branch of public life, not merely because you may some day want to convince

* Ambassadress is not a correct title, but is occasionally used in courtesy.

the Senator, or to know whether what Madame *told* you is likely to prove true, but because the ability to read people comes only with just such practise. And the ability to remember names and faces and read the latter at the same time is the ability out of which the stepping stones to unlimited diplomatic and political heights are carved.

CHAPTER XXXIV

DRESS

Clothes are to us what fur and feathers are to beasts and birds; they not only add to our appearance, but they *are* our appearance. The first impression that we make upon others entirely depends upon what we wear and how we wear it. Manners and speech are noted afterward, and character is discerned last of all.

In the community where we live, character is the fundamental essential, but for the transient impression that we make everywhere in public, two superficial attributes are alone indispensable—good manners and a pleasing appearance. And such an appearance is utterly impossible—at least in fashionable communities—without an average degree of smartness.

In Europe, where the title of duchess serves in lieu of a court train of gold brocade; or in the intellectual circles where talent alone is said to count; or in small communities where people are known for what they really are, appearance is of æsthetic rather than essential importance.

But in the world of smart society clothes not only represent our ticket of admission, but our contribution to the effect of a party. What makes a brilliant party? Clothes. Good clothes. A frumpy party is nothing more nor less than a collection of badly dressed persons. People with all the brains, even all the beauty imaginable, make an assemblage of dowds, unless they are well dressed.

Not even the most beautiful ballroom in the world, decorated like the Garden of Eden, could in itself suggest a brilliant entertainment, if the majority of those who filled it were frumps—or worse yet, vulgarians! Rather be frumpy than vulgar! Much. Frumps are often celebrities in disguise—but a person of vulgar appearance is pretty sure to be vulgar all through.

THE SHEEP

Frumps are not very typical of America; vulgarians are somewhat more numerous, but the greatest number of all are the quietly dressed, unnoticeable men and women who make up the representative backbone in every city; who buy good clothes but not more than they need, and whose ambition is merely to be well enough dressed to fit in with their background, whatever their background may be.

Less numerous, but far more conspicuous, are the dressed-to-the-minute women who, like sheep exactly, follow every turn of latest fashion blindly and without the slightest sense of distance or direction. As each new season's fashion is defined, all the sheep run and dress themselves each in a replica of the other; their own types and personalities have nothing to do with the case. Fashion says: "Wear pillow cases, reaching barely from shoulder to knee bend," or "A few wisps of gauze held in place with court plaster," and daughter, mother, grandmother, and all the neighbors wear the same. If emerald green is the fashionable color, all of the yellowest skins will be framed in it.

For as long as skirts are ballet short, every cornered and cushioned and nubbed knee-cap will hinge in plain view. If ball dresses are cut to the last limit of daring, the ample billows of the fat will vie blandly with the marvels of anatomy exhibited by the thin. Utility, becomingness, suitability, beauty are of no importance. Fashion is followed to the letter—therefore they fancy, poor sheep, they are the last word in smartness. Those whom the fashion suits *are* "smart," but they are seldom, if ever, distinguished because—they are all precisely alike.

THE WOMAN WHO IS REALLY CHIC

The woman who is chic is always a little different. Not different in being behind fashion, but always slightly apart from it. "Chic" is a borrowed adjective, but there is no English word to take the place of "elegant," which was destroyed utterly by the reporter or practical joker who said "elegant dresses"; and yet there is no synonym that will express the individuality

of beautiful taste combined with personal dignity and grace which gives to a perfect costume an inimitable air of distinction. *Une dame élégante* is all of that! And Mrs. Oldname is just such a person. She follows fashion merely so far as is absolutely necessary. She gets the latest model perhaps, but has it adapted to her own type, so that she has just that distinction of appearance that the sheep lack.

But the average would-be independent who determines to stand her ground, saying, "These new models are preposterous! I shall wear nothing of the sort!" and keeps her word, soon finds herself not at all an example of dignity but an object of derision.

FASHION HAS LITTLE IN COMMON WITH BEAUTY

Fashion ought to be likened to a tide or epidemic; sometimes one might define it as a sort of hypnotism, seemingly exerted by the gods as a joke. Fashion has the power to appear temporarily in the guise of beauty, though it is the antithesis of beauty nearly always. If you doubt it, look at old fashion plates. Even the woman of beautiful taste succumbs occasionally to the epidemics of fashion, but she is more immune than most. All women who have any clothes sense whatever know more or less the type of things that are their style—unless they have such an attack of "fashionitis" as to be irresponsibly delirious.

To describe any details of dress that will not be as "queer" to-morrow as to-day's fashions are bound to be, would seem at the outset pretty much like writing about next year's weather. And yet, there is one unchanging principle which must be followed by every woman, man and child that is well dressed—suitability. Nor does suitability mean merely that you must choose clothes suitable to your age and appearance, and that you must get a ball dress for a ball, and a street dress to walk in; it means equally that you must not buy clothes out of proportion to your income, or out of keeping with your surroundings.

DISPROPORTIONATE EXPENDITURE IN BAD TASTE

About twenty years ago the extravagance in women's dress reached such a high-water mark that it was not unheard of

for a New York woman to spend a third of her husband's income on clothes. All women of fashion bought clothes when it would not have occurred to them to buy furniture—when it would have seemed preposterous to buy a piece of jewelry—but clothes, clothes, and more clothes, each more hand-embroidered than the last; and then, just as it seemed that no dress was fit to be seen if it hadn't a month or two of some one's time stitched into it, the work on clothes subsided, until now we are at the other extreme; no work is put on them at all. At least, clothes to-day are much more sensible, and let us hope the sense will be lasting.

The war did at least make people realize that luxuries and trimmings could go too far. Fifteen years ago the American woman who lived in a little cottage, who walked when she went out or took the street car, wore the same clothes that Mrs. Gilding wore in her victoria, or trailed over a Ming rug. The French woman has always been—and the American woman of taste is now—too great an artist to sit in a little room with its cotton-print slip covers, muslin curtains, and geranium pots on the window ledge, in anything strikingly elaborate and expensive. Charming as her dress may be in line and cut and color, she keeps it (no matter how intrinsically good it may be) in harmony with her geranium pots and her chintz.

On the other hand, clothes that are too plain can be equally out of proportion. On one occasion, for instance, a committee of women met in what might safely be called the handsomest house in New York, in a room that would fit perfectly in the Palace of Versailles, filled with treasures such as those of the Wallace collection. The hostess presided in a black serge golf skirt, a long-out-of-date white shirt-waist, and stout walking boots, her heavy hair brushed tidily and fastened at the back in a huge door knob, her face and hands redolent of soap. No powder, not a nail manicured. Had she been a girl working in a factory she could not have been more suitably dressed (barring the hair over which no modern hat could possibly fit); but her millions and her palace background demanded that her clothes be at least moderately in keeping.

One does not have to be dowdy as an alternative to being too richly dressed, but to define differences between clothes that are notable because of their distinction and smartness, and clothes that are merely conspicuous and therefore vulgar, is to

define something that is very elusive. However, there are certain rules that seem pretty well established.

VULGAR CLOTHES

Vulgar clothes are those which, no matter what the fashion of the moment may be, are always too elaborate for the occasion; too exaggerated in style, or have accessories out of proportion. People of uncultivated taste are apt to fancy distortions, and to exaggerate rather than modify the prevailing fashions.

The "chocolate cream" hat and the close-cut bob have at all events done away with the most conspicuous evidence of bad style that persisted through numberless changes of fashion: the over-dressed and over-trimmed head. The woman of uncultivated taste has no more sense of moderation than the Queen of the Cannibals. And when fashion halfway allows her she will "decorate" her head with everything in the way of millinery and jewelry that she can lay her hands on. In the daytime, she fancies the extremest cut of skirt, the richest-looking fur coats and the latest edition in the most conspicuous possible foot-wear. Also she much prefers wearing bangles to sleeves, rings to gloves. Maybe she thinks they do not go together? She despises sensible clothing; she also despises plain fabrics and untrimmed models. She also cares little apparently for staying at home, since she is perpetually seen at restaurants and at every public entertainment. The food she orders is rich, the appearance she makes is rich; in fact, to see her often is like nothing so much as being forced to eat a large amount of butter—plain.

Beau Brummel's remark that when one attracted too much notice, one could be sure of being not well-dressed but over-dressed, has for a hundred years been the comfort of the dowdy. It is, of course, very often true, but not invariably. A person may be stared at for any one of many reasons. It depends very much on the stare. A woman may be stared at because she is indiscreet, or because she looks like a left-over member of the circus, or because she is enchanting to look at.

If you are much stared at, what *sort* of a stare do you usually meet? Is it bold, or mocking, or is it merely that people look at you wistfully? If the first, change your manner; if the

second, wear more conventional clothes; if the third, you may be left as you are. But be sure of your diagnosis of this last.

EXTRAVAGANCE NOT VULGARITY

Ostentation is always vulgar but extravagance is not necessarily vulgar—not by any means. Extravagance can however become destroying if carried beyond one's income. Nearly everything that is beautiful or valuable is an extravagance—for most of us. Always to wear new gloves is an extravagant item for one with a small allowance—but scarcely vulgar! A laundry bill can be extravagant, flowers in one's city house, a piece of beautiful furniture, a good tapestry, each is an extravagance to an income that cannot easily afford the expenditure. To one sufficient to buy the tapestry, the flowers are not an extravagance at all.

To buy quantities of things that are not even used after they are bought is sheer wastefulness, and to buy everything that tempts you, if you can *not* afford it, is verging on the actually dishonest.

DRESSES FOR DINNERS AND BALLS

Supposing, since clothes suitable to the occasion are the first requisite of good taste, we take up a few details that are apart from fashion. A formal dinner dress is the handsomest type of evening dress that there is. A ball dress may be exquisite in detail but it is often merely effective. The perfect ball dress is one purposely designed with a skirt that is becoming when dancing. A long wrapped type of dress would make Diana herself look like a toy monkey-on-a-stick, but might be dignified and beautiful at a dinner. A dinner dress differs from a ball dress in little except that it is not necessarily designed for freedom of movement.

Hair ornaments always look well at a ball but are not especially appropriate—unless universally in fashion—on other occasions. A lady in a ball dress with nothing added to the head, looks a little like being hatless in the street. This sounds like a contradiction of the criticism of the vulgarian. But because a tiara is beautiful at a ball, or a jewelled fillet, or other ornament, does not mean that all of these should be put on together and worn in a restaurant; which is just what the

vulgarian would do. Whether to wear a head-dress, however, depends not alone upon fashion but upon the individual. If the type of hair ornament at the moment in fashion is becoming, wear it, especially to balls and in a box at the opera. But if it is not becoming, don't.

Women of fashion, by the way, do not have their hair especially dressed for formal occasions. Each wears her hair a certain way, and it is kept arranged every moment of the day as carefully as for a ball. The only time it is arranged differently is for riding. An informal dinner dress is merely a modified formal one. It is low in front and high in the back, with long or elbow sleeves—or perhaps it is Dutch neck and no sleeves.

When trains are in fashion—and even if they are not—all older women should wear them. Fashion or no fashion, no woman who has passed forty looks really well in a cut-off-all-around evening dress. An effect of train, however, can very adequately be produced with any arrangement or trimming that extends, even at one side, upon the floor.

The informal dinner dress is worn to the theater, the restaurant (of high class), the concert and the opera. Informal dinner dresses are worn in the boxes at the opera on ordinary nights, such as when no especially great star is to sing, and when one is not going on to a ball afterward, but a ball dress is never inappropriate, especially without head-dress. On gala nights, ball dresses are worn in the boxes and as many jewels as one chooses—or has.

THE TEA-GOWN

Everyone knows that a tea-gown is a hybrid between a wrapper and a ball dress. It has usually a train and long flowing sleeves; is made of rather gorgeous materials and goes on easily. Its chief use is not for wear at the tea-table so much as for dinner alone with one's family. With it can be worn all the most bizarre jewels imaginable and every eccentricity of adornment that fancy selects.

It can, however, very properly be put on for tea, and if one is dining at home, kept on for dinner. At English country houses women always change from tweeds into tea-gowns at tea time, but in America one is apt to take tea in whatever dress one

had on for luncheon, and dress after tea for dinner. One does not go out to dine in a tea-gown except in the house of a member of one's family or a most intimate friend, but one would wear a tea-gown in one's own house in receiving a guest to whose house one would wear a dinner dress.

THE CHINESE DINNER SUIT

Chinese dinner suits are worn sometimes instead of tea-gowns. They have Chinese (loose) or Indian (tight buttoned at ankles) trousers of satin and an over blouse or a coat of chiffon or satin or velvet elaborately embroidered or trimmed. Needless to say, these dinner suits are not suitable for the old or becoming to the fat.

WHEN IN DOUBT

There is one rule that is fairly safe to follow: When in doubt, wear the plainer dress. It is always better far to be under-dressed than over-dressed. If you don't know whether to put on a ball dress or a dinner dress, wear the dinner dress. Or, whether to wear cloth or brocade to a luncheon, wear the cloth.

ON THE STREET

Your Chinese dinner suits, since they are never worn in public, may literally be as bizarre as you please, and if you are driving in a closed motor, you can also wear an "original" type of dress. But in walking on the street,—if you care to be taken for a well-bred person—never wear anything that is exaggerated. If skirts are short, don't wear them two inches shorter than any one else's; if they are long, don't go down the street dragging a train and sweeping the dirt up on the underflouncings. Let us hope *that* fashion never comes back!

HOW MANY JEWELS?

It has always been the rule of the well-bred not to wear too many jewels in public places, because public display is considered bad taste in the first place, and in the second, a temptation to a thief. But with the present vogue for gigantic jewels, the New York smart world has developed a veritable mania

for covering itself in public as well as at home with pearls, rubies and emeralds made of—glass!

It is a knowing thief this day who can tell whether Mrs. Gilding, junior, is wearing gems worth half a million or ten dollars' worth of beads. Tilly, the cash girl, can wear a wrist full of jewelled bracelets or an eighteen carat ring—and since jewelry is ornamentation after all, glass makes an effective trimming quite as well as gems.

In best society women wear their rings at breakfast, lunch or dinner, without the least discrimination as to their size or value, and a "dinner ring" is an article unheard of and unknown. What is *meant* is probably just a big ring.

COUNTRY CLOTHES

Nothing so marks the "person who doesn't know" as inappropriate choice of clothes. To wear elaborate town clothes outdoors in the country is quite as out of place as to parade an old leather shooting jacket and hob-nailed boots on the streets in town.

Many varieties of apparel indiscriminately included in the term "sports" clothes are always appropriate in the country, and not unsuitable for the average informal occasion, especially for young people. Elderly ladies, needless to say, should not don "sporting eccentricities" even in the country nor wear sweaters to lunch parties; but sensible country clothes, such as have for many decades been worn in England, of homespun or serge or jersey cloth or whatever replaces these materials, are certainly more appropriate to walk about the country in than a town costume—even for a lady of seventy!

All smart people going to the country for the day wear sports clothes. Even for a lunch party at Golden Hall or Great Estates, everyone wears smart country clothes—often of the gayest colors, but severely plain in design.

SHOES AND SLIPPERS

Sport shoes are naturally adapted to the sport for which they are intended. High-heeled slippers do not go with any country clothes, except organdie or muslins or other distinctly feminine "summer" dresses, such as are seen only at weddings, lawn parties, or at watering-places abroad.

A SUGGESTION TO THOSE WHO MIND SUNBURN

No advice is intended for those who have a skin that either does not burn at all, or turns a beautiful smooth Hawaiian brown; but a woman whose creamy complexion bursts into freckles, as violent as they are hideous, at the first touch of the sun need no longer stay perpetually indoors in daytime, or venture out only when swathed like a Turk, if she knows the virtue in orange as a color that defies the sun's rays. A thin veil of red-orange is more effective than a thick one of blue or black. Lucy Gilding, whose skin is as perishable as it is lovely, always wears orange on the golf course. A skirt of burnt-orange serge or homespun or linen, and an over blouse of orange linen or *crêpe de chine*. A hat with a brim and a harem-veil, pinned across her nose under her eyes, of orange marquisette,—which is easier to breathe through than chiffon—allows her to play golf or tennis or to motor or even go out in a sailboat and keep her skin without a blemish.

Constance Style, who also has a skin that the sun destroys, wears orange playing tennis, but for bathing wears a high-necked and long-sleeved bathing suit and “makes her face up” (also the backs of her hands) with theatrical grease paint that has a good deal of yellow in it, and flesh color ordinary powder on top. The grease paint withstands hot sun and water, but it is messy. The alternative, however, is a choice between complexion or bathing, as it is otherwise prohibitive for the “sun afflicted” to have both.

RIDING CLOTHES

The distorted circus-mirror clothes seen on men who know no better, are not a bit worse than the riding clothes seen on actresses in our best theaters and moving pictures—who ought to know better. Nothing looks worse than riding clothes made and worn badly, and nothing looks smarter than they when well made and well put on.

A riding habit, no matter what the fashion happens to be, is like a uniform, in that it must be made and worn according to regulations. It must above all be meticulously trig

and compact. Nothing must be sticking out a thousandth part of an inch that can be flattened in.

A riding habit is the counterpart of an officer's uniform; it is not worn so as to make the wearer look pretty! A woman to look well in a habit must be *smart* or she is a sight! And nothing contributes so much to the "sights" we see at present as the attempt to look pretty instead of looking correct. The criticism is not intended for the woman who lives far off in the open country and jumps on a horse in whatever she happens to have on, but for those who dress "for looks" and ride in the parks of our cities, or walk on the stage and before the camera, in scenes meant to represent smart society!

To repeat, therefore, the young woman who wants to look pretty should confine her exercise to dancing. She can also hold a parasol over her head and sit in a canoe—or she can be pretty how and where she will, so long as it is not on a horse in the park or hunting-field. (To mention hunting-field is superfluous; the woman who can ride well enough to follow the hounds is too good a sportswoman, too great a lover of good form to be ignorant of the proper outline necessary to smartness of appearance in the saddle.)

In smartest English society it is not considered best form for a young girl to ride astride in the hunting-field or in the park after she is grown. A high-born English girl rides astride as a child, but as soon as she is old enough to be presented at Court, she appears at a Meet or in the "Row" in a lady's habit, trigly perfect in fit, and on a side-saddle. In America this is an extreme opinion, and it is only among the most fashionable that a young girl having all her life ridden in a man's saddle, finds the world a joyless place and parents cruel when she is no longer allowed to ride like a boy. But she becomes, in spite of her protests, "another who looks divine on a horse." And you can look divine too, if you choose! On second thoughts the adjective must be qualified. No one looks divine on a horse who is not thin as a shingle. But since diet produces a shingle shape and everyone strong-minded (or vain) enough, can diet, you need only care enough to "count your calories" and be as slim as you please.

Next, the best habit possible. And best habits are expensive, and there are no "second best." A habit is good or it is bad. Whatever the present fashion may be, have your habit

utterly conventional. Don't wear checks or have slant pockets, or eccentric cuffs or lapels; don't have the waist pinched in. Choose a plain dark or "dust" color. A night blue that has a few white hairs in the mixture does not show dust as much as a solid dark color, and a medium weight close material holds its shape better than a light loose weave.

You may wear a single white carnation or a few violets in your buttonhole—but no other trimming. Keep the idea of perfect clothes for men in mind, get nothing that the smartest man would not wear, and you can't go wrong. Get boots like those of a man, low-heeled and with a straight line from heel to back of top. Don't have the tops wider than absolutely necessary not to bind, and don't have them curved or fancy in shape. Be sure that there is no elbow sticking out like a horse's hock at the back of the boot, and don't have a corner on the inside edge of the sole. And don't try to wear a small size!

WHEN YOU PUT YOUR HABIT ON

First, hair: Never mind if you look like Madame Recamier with your hair fluffed and like a skinned rabbit with it tight back; tight, flat back it must go. If it is long, brush it smooth as you can, braid it, or coil it, about level with the top of your ears and wind it in a door mat, not a knob in the back. If it is bobbed but left in longer waves at the sides, comb back and hold over spaniel ear effect with a hunting hair net. No vestige of hair garnishing must be brought over on the cheeks.

Correct riding clothes are not fashion but form! Whether coat skirts are long or short, full or plain, and waists wasp-like or square, the above admonitions have held for many decades, and are likely to hold for many more.

Gloves must be of heavy leather and at least two sizes bigger than those ordinarily worn.

A hat must fit the head and its shape must be conventional. Never wear a hat that would be incorrect on a man, and don't wear it on the back of your head or over your nose.

Wear your stock as tight as you comfortably can, not *too* tight! Tie it smartly so as to make it flat and neat, and anchor whatever you wear so securely that nothing can possibly come loose.

If you want to see examples of perfection in riding clothes

look at the pictures of any of the smart meets in the London illustrated weeklies or at our own Hartford or Myopia meets, as shown in the magazines devoted to sports and society.

WHAT CLOTHES TO TAKE FOR A WEEK-END

Unless fashion turns itself upside down—which it is, of course, perfectly capable of doing—elaborate clothes, except evening ones, are entirely useless, even in Newport. We have all abandoned Paris fashions for country wear, and taken up those of England.

In going to any fashionable house in the country, you should take a dinner dress for each evening, with whatever accessories belong to it. You need a country dress for each day, or if the weather is uncertain, a thick one and two thin ones, with a long coat, and a dress suitable for church. This one can perfectly well be a country dress, but not too distinctly a “sports” one.

If you are not too young and are going to stay in an informal house where you will probably be the only guest, and where it is likely no one will be asked in, a tea-gown or two should be taken.

If you are going especially for a ball, but not given by your hostess, needless to say, you take a ball dress and an evening wrap. In the autumn or winter, a fur coat will do double service for coat and wrap.

Do not take a big trunk full of all the things you don't need. Don't take sports clothes for all occasions if you are not a sportswoman. But if you do ride, or play tennis or golf, or skate or swim, be sure to take your own clothes and *don't* borrow other people's. There are plenty of ingeniously arranged week-end trunks, very compact in size, that have a hat compartment, holding from two to six hats, and plenty of room for a half a dozen dresses and their accessories.

WHEN THE INCOME IS LIMITED

No one can dress well on nothing a year; that must be granted at the outset. But a woman who has talent, taste, and ingenuity can be suitably and charmingly dressed on little a year, especially at present.

First of all, for a woman to mind wearing a dress many times because it indicates a small bank account, is to exhibit a false notion of the values in life. Any one who thinks well or ill of her, in accordance with her income, cannot be too quickly got rid of! But worth-while people *are* influenced in her disfavor when she has clothes in number and quality out of proportion to her known financial situation.

It is tiresome everlastingly to wear black, but nothing is so serviceable, nothing so unrecognizable, nothing looks so well on every occasion. A very striking dress cannot be worn many times without making others as well as its owner feel bored at the sight of it. "Here comes the Zebra" or "the Cockatoo!" is inevitable if a dress of stripes or flamboyant color is worn often. She who must wear one dress through a season and have it perhaps made over the next, would better choose black or cream color. Or perhaps a certain color suits her, and this fact makes it possible for her habitually to wear it without impressing others with her lack of clothes. But whether her background be black or cerise it should invariably blend with her whole wardrobe, so that all accessories can be made to do double or quadruple service.

Supposing you are a young woman with more beauty than wealth! Let us also suppose you have three evening dresses, a blue, a pink and a green. At the moment you can wear flesh-colored slippers and stockings with everything, which rather weakens the argument; however, a blue fan does not look well with a pink or a green dress, nor do the other combinations. Supposing, however, you had instead a cream-colored dress, a flesh-colored, and an orchid one. Flesh-colored slippers look much better with cream and orchid than with either green or blue, at any rate! A watermelon pink fan is lovely in night-light with all three; so is a cream one. Or perhaps by changing both fan and slippers, a different effect is produced, since the colors of your clothes are background colors.

To choose daytime clothes that go with the same hats, shoes, parasols, wrist-bags, and gloves, is equally important. A snuff-colored dress and a grey one need entirely different accessories. Russet shoes, chamois gloves, and sand-colored hat go also with henna, raspberry, reds, etc.; but grey must have grey or white shoes, gloves, and hat, which also go with blues, greens and violets.

DON'T GET TOO MANY CLOTHES

Choose the clothes which you must have, carefully, and if you must cut down, cut down on elaborate ones. There is scarcely anywhere that you cannot fittingly go in plain clothes. Very few, if any, people *need* fancy things; all people need plain ones.

A very beautiful Chicago woman, who is always perfectly dressed for every occasion, has worked out the cost of her own clothes this way: On a sheet of paper, thumb-tacked on the inside of her closet door, she puts a complete typewritten list of her dresses and hats, and the cost of each. Every time she puts on a dress she makes a pencil mark. By and by, when a dress is discarded, she divides the cost of it by the number of times it has been worn. In this way she finds out accurately which are her cheapest and which her most expensive clothes. When getting new ones she has the advantage of very valuable information, since she avoids the dress that is never put on, which is a bigger handicap for the medium-sized allowance than many women realize.

WHAT TO WEAR IN A RESTAURANT

Restaurant dress depends upon the restaurant and the city. Women in New York wear low-necked dresses and no hats, but this does not mean that those who live in New Town should do the same, if it is not New Town's custom. In New York you must *never* wear an evening dress and a hat! And *never* wear a day dress without one. But there are semi-dresses of plain satin or georgette, sleeveless and high necked or long sleeved with a cut-out neck that can be worn with a hat or without, and on every average occasion. If, in the city where you live, people have set fashions as to day or evening dress, you can only slightly differ from them.

AT A WEDDING, GARDEN PARTY OR AFTERNOON TEA

These are occasions when elaborate day dresses are appropriate. But if you have very few clothes you may perfectly wear any sort of day dress that you look well in.

In fact you need seldom worry about your appearance because you are not as "dressed" as the others. The time to worry is when you are over-dressed.

For a garden-party a country dress is entirely suitable; though if you have a very elaborate summer day dress, such as a bridesmaid's dress, this is one of the few times you can wear it!

No one has to be told what to wear to church. In small country churches, at the seashore, people go to church in country clothes; otherwise, as everyone knows, one puts on "town" clothes, and gloves.

At a formal luncheon in town, one sees every sort of dress from velvet to tailor-made. Certain ladies, older ones usually, who like elaborate clothes, wear them. But younger people are usually dressed in worsted materials or silks that are dull in finish, and that, although they may be embroidered and very expensive, give an effect of simplicity.

One should always wear a simpler dress in one's own house than one might wear in going to the house of another.

A FEW GENERAL REMARKS

Cut and fit are the two items of greatest importance in women's clothes, as well as in men's. But fashion changes too rapidly to make value of material always wise expenditure for one of slender purse. Better usually have two dresses, each cut and made in the whim of the moment, than one which must be worn after the whim has become a freak. In men's clothes the opposite rule should be followed since good style in men's clothes is unchanging.

To buy things at sales is very much like buying things at an auction; if you really know what you want and something about values, you can often do marvellously well; but if you are easily bewildered and know little of values, you are apt to spend your good money on trash. A woman of small means must either be (or learn to be) discriminately careful, or she would better have her clothes made at home, or if she is of "model" type, buy them ready-made. The ready-to-wear clothes in the Misses' Department are growing every year better looking; unfortunately and for some inexplicable reason, the usual Women's Department does not compare in good taste in

selection of models with the former, and it is unusual to find a dress that a lady of fashion would choose except among the imported models, for which store prices are as a rule higher than those asked by the greatest dressmakers. Evening clothes are still usually unbuyable by the over-fastidious, except for a certain flapper type (and an undistinguished one at that!), and the ultra-smart woman is still obliged to go to the private importers—or else into her own sewing-room.

CHILDREN'S CLOTHES

Clothes of children need no comment because children should be allowed to dress like their friends. Nothing makes even a young child, especially a boy, more self-conscious than to look “strange” to the children he plays with.

Long curls that used so to mortify the small boys of long ago are happily past, but the mother who loves to beribbon and lace-trim her daughter like a doll and dress her son in picture clothes when all their friends wear gingham jumpers or jerseys and “reefers” is not making her darlings look beautiful, but ridiculous.

CLOTHES FOR THE BUSINESS WOMAN

The first requirement is neatness. Almost any plain unobtrusive dress is appropriate, above all, one that does not need constant arranging. If you have to keep fussing at your belt, or your neck, or your wrists, if anything dangling drips into things or catches on knobs or keys, discard quickly whatever the distracting detail may be. It is not necessary to sacrifice prettiness to exaggerated sleekness as on horseback, but the nearer you can come to avoiding everything that interferes or catches, or keeps getting out of place, the better.

Also wear clothes that properly cover you. Scant attire may be very alluring in a musical Review, but men do not look for, nor want to find, that *allure* in their offices. Many a man has asked to have a girl transferred who was inclined to dress in transparencies. Conspicuous clothes are entirely out of place in business.

One important accessory of beautiful business clothes is a pair of plain sensible shoes of best quality, designed to give proper support to the foot. High-heeled fancy sandals and slip-

pers not only are inappropriate and extravagant, but ruinous to any foot that must be much stood upon. The hospital regulations for properly supporting shoes were not made to keep nurses from looking pretty, but to preserve toes and arches from blemishes and collapse.

One can't say to everyone, "Wear flat-heeled, laced boots." To those who have a broken arch, a flat heel is agony, and to any one with a "Morton" toe a laced or any high boot is torture. But a French-heeled sandal for long hours of walking or standing will not only in time be painful but make a bare foot—not at all like *Trilby's*!

FASHION AND FAT

For years the thin, even the scrawny, have had everything their own way. The woman who is fat, or even plump, has a rather hopeless problem unless fashion goes to Turkey for its next inspiration, which is so unlikely it is almost possible! Two things the fat woman should avoid: big patterns and the stiff tailor-made. Fat women look better in feminine clothes that follow in the wake, never in advance, of modified fashion. Fat women should never wear eccentric clothes or clothes in light colors. Clothes that are what the French call "vague" are always better for any bad figure than those which reveal its outline precisely.

The tendency of fat is to take away from one's gentility; therefore, any one inclined to be fat must be ultra conservative—in order to counteract the effect. Very tight clothes make fat people look fatter and thin people thinner. Satin is a bad material, since high lights are too shimmeringly accentuated, and stiff materials are bad since they make strange air-filled barricades of bulk. Dull-surfaced, soft materials, and models that have some sort of loose-hanging drapery, are best. Heavy ankles, needless to say, should be clothed in the darkest stockings possible—or at least a slipper to match the stocking.

People should select colors that go with their skin. And elderly women should not wear grass green, or royal blue, or purple, or any hard color that needs a faultless complexion. Swarthy skin always looks better in colors that have red or yellow in them. A very sallow person in pale blue or apple green looks like a well-developed case of jaundice.

Pink and orchid are often very becoming to older women; and pale blue or yellow to those with fair skin. Because a woman is no longer young is no reason why she should wear perpetual black—unless she is fat.

CLOTHES FOR TRAVELING IN EUROPE

Ideal traveling clothes are those which do not wrinkle or show rain spots; and to find which these are it is necessary to take a sample of each material, sprinkle it with water, and twist it hard to see how much abuse it will stand. Every woman knows what she likes best, and what she considers suitable. Two alternating traveling dresses at least will be necessary, and one or two semi-evening dresses to put on for dinner.

If you intend staying for a long time in one place, you take all of your season's clothes; and if you are going to visit in England, or to stay anywhere in the country, you will need country clothes, in fact, the darker colored country clothes are very much in favor for ordinary touring. For motoring, space is precious, and clothes should be chosen with the object of packing into small dimensions. Motoring in Europe is cold. A very warm, long wrap is necessary. An old fur one is much the best, and a small, close hat, of course, with brim enough to shade the eyes slightly.

CLOTHES AND PARIS

Going to a great French dressmaking house is something like this: You have been hypnotized before and you vow you won't be again! You make up your mind that you are going to get a black dress and a dark blue—and nothing else.

You enter the lower reception hall and mount the bronze balustraded stairs half way when already Mlle. Marie is aware of your approach. She greets you not only as though you were the only customer she has ever had, but as though your coming has saved—just saved in time—the prestige of the house.

She tells you breathlessly that you are just in time to see the parade of models; she puts you where you may have an uninterrupted view. She then begins her greetings all over again by asking not alone after all the members of your family and an extraordinarily long list of friends, but makes a

solicitous inquiry after each dress that she has ever sold you. "Did Madame like her white velvet?" she coos. "Was it not most useful? Was not her black lace charming? And the bisque cloth—surely Madame had found great satisfaction in wearing the bisque cloth?" But your ears are as stone to her blandishments! As a traveling suit, bisque-colored cloth had *not* been serviceable! Black lace with a cerise velvet under petticoat might be effective at Armenonville, but it had seemed queer, to say the least, at the tennis match in August. No, you are at last immune from any of those sudden attacks of new fashion fever that result in loss of judgment. You open your little book and consult your list.

"I should like," you say, "a navy blue serge trimmed with black braid or satin or something like that; a black *crêpe de chine* absolutely plain; I really need nothing else."

You do not look at Mlle. Marie's crestfallen face, you watch the procession of models. But the old spell works. Besides zebra stripes and gold shot with cerise and purple, you think an emerald green *charmeuse* is really a perfect substitute for the plain black *crêpe de chine* you had in mind. You show that you are hypnotized by remarking absently, "It is the color of the grass."

Instantly, Mlle. Marie, the most skillful *vendeuse* in Paris, becomes radiant. "Listen, Madame," she says to you in that insinuating, confidential, yet humbly ingratiating manner of hers. "Let me explain, Madame,—the idea of dress this year is altogether idyllic! Never has there been such charming return to nature. The great originator of our house has taken his suggestion—but yes! from the little animals of the fields and woods—from Nature herself! Our dresses this year are intended to follow the example of all the little animals dressed to match their backgrounds. Is not that thought exquisite? Is not that delicious? Is an emerald lizard conspicuous in the tropics? Is a zebra even seen in patches of sun and shade? And in the snow, think of all the little animals who put on white coats in winter! Obviously white is the color intended for winter wear. And for the spring, green. Emerald green assuredly. It is as Madame herself said, the color of the grass. The emerald *charmeuse* on a lawn in summer would be a poem of harmony. The cerise for afternoons at sunset; this orange shading into coral embroidery to wear beside the fire. The

dark blue chiffon embroidered in silver is for night. All the colors that Madame at first found so bright—they are but the colors of a summer flower garden. What would Madame wear in a flower garden: Black crêpe de chine? Assuredly not! See this shell pink chiffon, how lovely it would look under trees of apple blossoms. Blue serge! Oh, what an escape. And now if Madame will permit me to suggest?—the green, but assuredly! and the orange and coral, and the pink chiffon garden dress, and the zebra, for traveling, and the blue and silver. . . .”

However, to be serious, people do go to Paris and buy their clothes—beautiful clothes! Of course they do; especially those who go every year. But the woman who goes abroad perhaps every four or five years is apt to be deficient in a trans-Atlantic sense. “Match backgrounds, like charming little animals?” Never! Oh, a very big Never Again! And yet—the next time shall you not find it a temptation to go just out of curiosity to find out what the newest artfully enticing little tune of the Pied Pipers of Paris will be!

CHAPTER XXXV

THE CLOTHES OF A GENTLEMAN

It is only fair to American tailors to acknowledge that such amazing improvement has been made in the cut and finish of ready-to-wear clothes, that protests against the horrors of the freak American suit can no longer be directed against the better class manufacturers. Now and then an old-time distortion stares at you through the windows of a lower grade store in its amazing variations; waist-line under the arm; "trick" little belts, what-nots in the cuffs, trousers so wide as to be grotesque, pockets placed in every position, buttons clustered together in a tight little row or reduced to one. There are still quite a few of our younger men—in the small towns especially—who know no better until, finding themselves among really well dressed men, they become uncomfortably aware that their clothes are all wrong.

If you would dress like a gentleman, you must do one of two things; either study the subject of a gentleman's wardrobe until you are competent to pick out good suits from freaks, or buy only English ones. It is not Anglomania but plain common sense to admit that, just as the Rue de la Paix in Paris is the fountain-head of fashions for women, Bond Street in London is the home of irreproachable clothes for men.

And yet, curiously enough, just as a woman shopping in Paris can buy frightful clothes—or the most beautiful; a man can in America buy the worst clothes in the world—and the best.

The ordinary run of English clothes may not be especially good, but they are, on the other hand, never bad; whereas American clothes vary from freak distortions, like the amusing drawings of John Held, Jr., to the best in the world. Not even the leading tailors of Bond Street can excel the supremely good

American tailor—whose clothes however are identical in every particular with those of London, and their right to be called “best” is for greater perfection of workmanship and fit. This last is a dangerous phrase; “fit” means perfect set and line, not plaster tightness.

The London tailor, on the other hand, is inclined to fit too loosely for American taste. Perfection is midway between. Nearer to American snugness for evening clothes and cutaways, and nearer to the London looseness for summer flannels and sport clothes, and midway for sack or business clothes.

However, let us suppose that you are young, or at least fairly young; that you have unquestioned social position, and that you are going to get yourself an entire wardrobe. Let us also suppose your money is not unlimited, so that it may also be seen where you may not, or may if necessary, economize.

FORMAL EVENING CLOTHES

Your full dress is the last thing to economize on. It must be perfect in fit, cut and material, and this means a first-rate tailor. It must be made of a dull-faced worsted, either black or night blue, on no account of broadcloth. Aside from satin facing and collar, which can have lapels or be cut shawl-shaped, and wide braid on the trousers, it must have no trimming whatever. Avoid satin or velvet cuffs, moiré neck ribbons and fancy coat buttons as you would the plague.

Wear a plain white linen (piqué) waistcoat, not one of cream colored silk, or figured or even black brocade. Have all your linen faultlessly clean—always—and your tie of plain white lawn, or piqué, tied so it will not only stay in place but look as though nothing short of a backward somersault could disarrange it.

Your handkerchief must be white; of very fine linen preferably; gloves, if any, white; flower in buttonhole, if any, white. White kid gloves are supposed to be obligatory both at the opera and at balls, but it must be confessed that very few New Yorkers ever wear them.

If you are a normal size, you can in America buy inexpensive shirts, and white waistcoats that are above reproach; but if you are abnormally tall or otherwise an “out size” so that everything has to be “made to order,” you will have to pay anywhere

from double to three or four times as much for each article you put on.

When you go out on the street, wear an English silk hat, not one of the taper crowned variety popular in vaudeville. And wear it on your head, not on the back of your neck. Have your overcoat of plain black or dark blue material. Use a plain white muffler. Colored ones are impossible. Wear white buckskin gloves, and leave them in your overcoat pocket.

Your stick should be of plain Malacca or other wood, with either a crooked or straight handle. The only ornamentation allowable is a plain silver or gold band, or top; but perfectly plain is best form. The reason why a band on a crooked Malacca is allowed, is because of the prohibitive cost of a single length of wood. The less expensive sticks are made with a joining which is hidden by the band.

Lastly, wear patent leather pumps, or ties, and plain black silk socks, and leave your rubbers—if you must wear them—in the coat room.

THE DINNER COAT, OR "TUXEDO"

Of course if you want to be very smart, you must not say anything but "dinner coat"—which is quite all right if those you say it to, know what you mean! At all events, the Tuxedo is merely the English dinner coat, which was first introduced in this country at the Tuxedo Club to provide something less formal than the swallow-tail, and the nickname has clung ever since. To a man who cannot afford to get two suits of evening clothes, the Tuxedo is of greater importance. It is worn every evening and nearly everywhere, whereas the tail coat is necessary only at balls, formal dinners, and in a box at the opera. Tuxedo clothes are made of the same materials and differ from full dress ones in only three particulars: the cut of the coat, the braid on the trousers, and the use of a black tie instead of a white one. The dinner coat has no tails and is cut like a sack suit except that it is held closed in front by one button at the waist line. A full dress coat *must* hang open. The lapels are silk or satin faced, and the collar left in cloth, or if it is shawl-shaped the whole collar is of satin. The shawl collar is supposed to be less formal than lapels.

The double-breasted dinner coat is always an extra, since it

can be worn only on very informal occasions in summer and for the special purpose of going without a waistcoat. The trousers are identical with full dress trousers except that the braid should be narrower.

"Cuffed" trousers are of course impossible on all evening clothes. The reason for the turned up cuff is to keep clear of mud. No indoor or formal town clothes can with propriety, therefore, be mud-guarded.

Fancy evening ties are bad form. A "butterfly" bow shape is correct in plain black silk or satin.

Whether in full dress or a dinner coat, no superfashionable New Yorker, unless deserted by his laundress, wears any but a white waistcoat. Black ones are seen, however, on the average citizen who cares little for smartness, and on the past middle-aged who does not care to advertise an expanded waist line. But never, except in vaudeville, wear a grey one or a grey tie.

The most practical hat for town wear in winter, both for full-dress and dinner coat, is an opera hat which collapses, instead of the regular high silk one. In summer a straw or grey soft hat is proper whether in town or country.

In Newport, which is the only summer resort in America that is formal enough to make the wearing of full evening dress correct, the top hat is discarded by older men for a grey soft hat, and the younger men usually wear no hats at all.

There is no occasion when fashionable New York can possibly wear full dress between the months of May and November, because neither opera nor formal dinners, nor balls, are given during these months, and in New York society an evening wedding is unknown. In San Francisco or Atlanta or other cities where evening weddings *are* fashionable, or if balls are given elsewhere than at Newport, evening clothes are of course correct.

THE SILK HOUSE SUIT

The house suit is an extravagance that may be avoided, and an "old" Tuxedo suit worn instead.

A gentleman is always supposed to change his clothes for dinner, whether he is going out or dining at home alone or with his family, and for this latter occasion some inspired person evolved the house, or lounge, suit, which is simply a dinner coat and trousers cut somewhat looser than ordinary evening ones,

made of an all-silk or silk and wool fabric in some dark color, and lined with either satin or silk. Nothing more comfortable—or luxurious—could be devised for sitting in a deep easy-chair after dinner, in a reclining position that is ruinous to best evening clothes.

A house suit is distinctly what the name implies, and is never worn out except at the smallest family dinner or when receiving intimate friends at home. The accessories are a silk or cheviot unstarched soft shirt, with turndown stiff collar, or even with collar attached—white of course—and a black bow tie. The coat is either double-breasted or made with two buttons instead of one, so that no waistcoat need be worn with it.

The smartest possible house suit rather contradicts its purpose, as it is cut exactly like a dinner jacket and worn over a starched shirt and white waistcoat. Bobo Gilding's newest one is of plum grosgrain and is fastened with a single link of amethysts and pearls. His white waistcoat has buttons to match. His cuff-links are amethyst and his shirt stud, as always, a pearl.

The silk house suit which is worn almost solely by men of fashion must not be confused with the velvet jacket that has no trousers to match, and is typical of studios and Bohemian quarters.

FORMAL AFTERNOON DRESS

Formal afternoon dress consists of a black cutaway or morning coat with black cloth waistcoat to match the coat, and grey-and-black striped or black with white line cashmere trousers. A white piqué waistcoat is fashionable at a spring wedding, especially for the bridegroom, best man, and ushers. The coat can be bound with braid but, in better taste, it is plain. A satin-faced lapel is wrong, although it is the correct facing for the more formal and elderly frock coat.

The latest fashion among New Yorkers is a black sack coat with or without braid instead of cutaway but with other details the same. The cutaway is still correct however for members of the bridal party.

Either a cutaway or a frock coat is accompanied by a silk hat, and worn with plain black waistcoat and a black or black and white, or grey bow tie, or a black and white four-in-hand tie. A grey silk ascot worn with a frock coat is supposed to be the correct wedding garment of the bride's father.

Shoes may be patent leather if they are rubbed down with dressing until the shine is dulled. Black calf-skin oxford ties are in highest fashion. Spats are never worn by very smart men except at weddings and rarely even then. Also they must never be in any color except sand or white, or of any material except linen. White spats are for the wedding party. Cloth spats like the black evening waistcoat mean merely a man without knowledge of smartness—like a woman's ankle-length skirt in this knee-length period.

At a spring wedding or other formal occasion a sand-colored double-breasted linen waistcoat with sand linen spats look very well on a man who is slimwaisted and young. Old men can wear ankle-warming spats or whatever other muffling is necessary, of course.

One word more. If you choose to wear spats, then be sure that they fit close. Nothing is worse than a wrinkled spat or one that sticks out over the instep like the opened bill of a duck! Without spats, socks are plain black silk for a wedding—otherwise of wool and silk mixture.

THE SACK SUIT

The business suit or three-piece sack is supposed to be an every-day inconspicuous garment and should be. A few rules to follow are:

Don't choose striking patterns or materials; suitable woolen stuffs come in endless variety, and any which look plain at a short distance are "safe."

Don't get too light a blue, too bright a green, or anything suggesting a horse blanket. Trousers are made with a cuff; sleeves are not. Lapels are moderately small. Padded shoulders are an abomination. Skirt-wide trousers equally bad. If you must be eccentric, save your efforts for the next fancy dress ball, where you may wear what you please, but in your business clothing be reasonable.

It is better taste not to wear silk socks in winter, but above everything, don't wear white ones and don't cover yourself with chains, fobs, scarf pins, lodge emblems, etc., and don't wear "horsey" shirts and neckties. You will only make a bad impression on everyone you meet. The clothes of a gentleman are always conservative; and it is safe to avoid everything that

can possibly come under the heading of "novelty." If a salesman offers you anything that has "never been seen before" the rule of good taste is "shun it."

THE FLANNEL SACK SUIT IN SUMMER

Summer clothes are lighter in color as well as weight, and their accessories can be much less conservative. Colored silk socks are entirely proper not only in browns and greys but in light bluish colors as well. White socks are worn only with white flannel trousers, and *must* be woollen. Ties of printed foulard or handkerchief silks can be very gay in coloring but the pattern should be small. The patterns on handkerchiefs themselves may include whole scenes in brightest color and ornamenting the entire border.

JEWELRY

In your jewelry let diamonds be conspicuous by their absence. Nothing is more vulgar than a display of "ice" on a man's shirt front, or on his fingers.

There is a good deal of jewelry that a gentleman may be allowed to wear, but it must be chosen with discrimination. Large pearl shirt-studs, real ones, are correct for full dress only. One alone can be worn with a dinner coat! but two, only if quite small. Otherwise you may wear enamel studs, that look like white linen, or black onyx with a very inconspicuous pattern in diamond chips, but so tiny that they cannot be told from a threadlike design in platinum—or others equally moderate. Smart New Yorkers do not choose smoked mother-of-pearl—though this material is in no way offensive.

Waistcoat buttons, studs and cuff links, worn in sets, constitute an American custom that is permissible. Both waistcoat buttons and cuff links may be jewelled and valuable, but they must not have big precious stones or be conspicuous.

A watch chain should be very thin—in the evening, of platinum—and a man's ring is usually a seal ring of plain gold or a dark stone. If a man wears a jewel at all it should be sunk into a plain "gypsy hoop" setting that has no ornamentation, and worn on his "little," not his third, finger.

When a bow tie is worn with a cutaway which necessitates a

stiff shirt without wash-buttons, the one stud that shows above the waistcoat must be of plain gold.

Cigarette case: gold or platinum or mixture, and if with monogram or crest in diamonds, it must be minutely small.

An amusing European fashion is to have innumerable small devices, each given by a friend, *appliquéd* on a plain gold or silver case. Such devices are minute monograms or crests of donors, or designs illustrating a nickname or personal event, executed in enamels, or platinum, or powder-small diamonds.

IN THE COUNTRY

Gay-colored socks and ties are quite appropriate with flannels or golf tweeds. Only in your riding clothes you must again be conservative. If you can get boots built on English lines, wear them; otherwise wear leggings. Boot tops must be high on the leg, and snug fitting. And remember that all leather must be real leather in the first place and polished until its surface is like glass. In other words there is nothing a really smart man abominates more than any leather that *looks* new.

Have your breeches fit you. The coat is less important, in fact, any odd coat will do. Your legs are the cynosure of attention in riding.

Most men in the country wear knickerbockers—"plus fours"—with golf stockings, with a sack or a belted or a semi-belted coat, and in any variety of homespuns or tweeds or rough worsted materials. Or they wear long trousered flannels. Coats are of the polo or ulster variety. Shirts are of cheviot or silk or flannel, all with soft collars attached and to match.

The main thing is to dress appropriately. If you are going to play golf, wear golf clothes; if tennis, wear flannels. For instance, do not wear a yachting cap ashore unless you are living on board a yacht, or riding clothes unless about to get on a horse.

If some semi-formal occasion comes up, such as a country tea, the time-worn conservative blue coat with white flannel trousers is perennially good.

White woolen socks are correct with white buckskin shoes in the country, but not in town.

A serious breach of etiquette is frequently made by those who are ignorant of the fact that nearly all two or three color

hat bands are not merely patterns chosen at random but emblems to be worn by special privilege. If you choose a fancy ribbon instead of a plain black one, you must be very sure that it has no significance; since to announce by your hat band that you played on a certain "Varsity" team, or that you are a member of such a club or association, when you didn't and are nothing of the sort, is precisely the same as wearing the ring or emblem of a fraternity to which you do not belong.

OTHER HINTS

The well-dressed man is always a paradox. He must look as though he gave his clothes no thought and as though literally they grew on him like a dog's fur, and yet he must be perfectly groomed. He must be close-shaved and have his hair cut and his nails in good order (not highly polished). His linen must always be immaculate, his clothes "in press," his shoes perfectly "done." His brown shoes must shine like old mahogany, and his white buckskin must be whitened and polished like a prize bull terrier at a bench show. Ties and socks and handkerchief may go together, but too perfect a match betrays an effort for "effect" which is always bad.

The well-dressed man never wears the same suit or the same pair of shoes two days running. He may have only two suits, but he wears them alternately; if he has four suits he should wear each every fourth day. The longer time they have "to recover" their shape, the better.

To say that clothes make a gentleman is a flippant sophistry but clothes of the sort that a gentleman ought to wear do make a gentleman look the way he ought to look!

WHAT TO WEAR ON VARIOUS OCCASIONS

The appropriate clothes for various occasions are given below. If ever in doubt what to wear, the best rule is to err on the side of informality. Thus, if you are not sure whether to put on your dress suit or your Tuxedo, wear the latter.

FULL DRESS (TAIL COAT)

1. At the opera.
2. At an evening wedding.

3. At a dinner to which the invitations are worded in the third person.

4. At a ball, or formal evening entertainment.

5. At certain State functions on the Continent of Europe in broad daylight. Never in the United States and never in New York in summer.

"TUXEDO" (DINNER COAT)

1. At the theater.

2. At most dinners.

3. At all informal parties.

4. Dining at home.

5. Dining in a restaurant.

6. Every evening everywhere except when you wear full dress as listed above. But *never in the daylight*.

A CUTAWAY (MORNING COAT) WITH STRIPED TROUSERS

1. At a noon or afternoon wedding.

2. On Sunday for church (in the city).

3. On all daytime occasions of ceremony, such as taking part in a dedication, unveiling, review of parade, or when accompanying a royal or ecclesiastical or civic personage, or when in any way appearing as an official in public.

4. In England to business.

5. As usher at a wedding.

6. As pall-bearer. Or black sack coat with striped trousers, etc., for 1, 2, and 3.

FROCK COAT

For middle-aged men, who prefer it to a cutaway.

BUSINESS SUITS

1. For every ordinary every-day occasion in town.

2. Traveling.

3. The coat of a blue suit with white flannel or duck trousers for a lunch, or to church, in the country.

4. A navy blue or black sack suit will do in place of a cutaway at a very small or country wedding. (See index.)

COUNTRY CLOTHES

1. Only in the country.

To wear golf clothes or tennis flannels in town is entirely inappropriate. Not as much so, however, as town clothes in the country.

CHAPTER XXXVI

THE KINDERGARTEN OF ETIQUETTE

Children can scarcely be too young to be taught the rudiments of etiquette, nor can the teaching be too patiently or too conscientiously carried out.

Training a child is exactly like training a puppy; a little heedless inattention and it is out of hand immediately; the great thing is not to let it acquire bad habits that must afterward be broken. Any child can be taught to be beautifully behaved with no effort greater than quiet patience and perseverance, whereas to break bad habits once they are acquired is a Herculean task.

ELEMENTARY TABLE MANNERS

Since a very little child cannot hold a spoon properly, and as neatness is the first requisite in table-manners, it should be allowed to hold its spoon as it might take hold of a bar in front of it, back of the hand up, thumb closed over fist. The pusher (a small flat piece of silver at right angles to a handle) is held in the same way, in the left hand. Also in the first eating lessons, a baby must be allowed to put a spoon in its mouth, pointed end foremost. Its first lessons must be to take small mouthfuls, to eat very slowly, to spill nothing, to keep the mouth shut while chewing and not smear its face over. In drinking, a child should use both hands to hold a mug or glass until its hand is big enough so it can easily hold a glass in one. When it can eat without spilling anything or smearing its lips, and drink without making grease "moons" on its mug or tumbler (by always wiping its mouth before drinking), it may be allowed to come to table in the dining-room as a treat, for Sunday lunch or breakfast. Or if it has been taught by its

mother at table, she can relax her attention somewhat from its progress. Girls are usually daintier and more easily taught than boys, but most children will behave badly at table if left to their own devices. Even though they may commit no serious offenses, such as making a mess of their food or themselves, or talking with their mouths full, all children love to crumb bread, flop this way and that in their chairs, knock spoons and forks together, dawdle over their food, feed animals—if any are allowed in the room—or become restless and noisy.

Once graduated to the dining-room, any reversion to such tactics must be firmly reprehended, and the child should understand that continued offense means a return to the nursery. But before company it is best to say as little as possible, since too much nagging in the presence of strangers lessens a child's incentive to good behavior before them. If it refuses to behave nicely, much the best thing to do is to say nothing, but get up and quietly lead it from the table back to the nursery. It is not only bad for the child but annoying to a guest to continue instructions before "company," and the child learns much more quickly to be well-behaved if it understands that good behavior is the price of admission to grown-up society. A child that is noisy, that reaches out to help itself to candy or cake, that interrupts the conversation, that eats untidily has been allowed to leave the nursery before it has been properly graduated.

Table manners must, of course, proceed slowly in exactly the same way that any other lessons proceed in school. Having learned when a baby to use the nursery implements of spoon and pusher, the child, when it is a little older, discards them for the fork, spoon and knife.

THE PROPER USE OF THE FORK

As soon, therefore, as his hand is dexterous enough, the child must be taught to hold his fork, no longer gripped baby-fashion in his fist, but much as a pencil is held in writing; only the fingers are placed nearer the "top" than the "point," the thumb and two first fingers are closed around the handle two-thirds of the way up the shank, and the food is taken up shovel-wise on the turned-up prongs. At first his little fingers will hold his fork stiffly, but as he grows older his fingers will become more

flexible just as they will in holding his pencil. If he finds it hard work to shovel his food, he can, for a while, continue to use his nursery pusher. By and by the pusher is changed for a small piece of bread, which is held in his left hand and between thumb and first two fingers, and against which the fork shovels up such elusive articles as corn, peas, poached egg, etc.

THE SPOON

In using the spoon, he holds it in his right hand like the fork. In eating cereal or ice cream or other semi-solids, he dips the bowl of the spoon toward him and eats from the end, but in eating soup he must dip his spoon away from him—turning the outer rim of the bowl down as he does so—fill the bowl not more than three-quarters full and sip it, without noise, out of the side (not the end) of the bowl. The reason why the bowl must not be filled full is because it is almost impossible to lift a brimming spoonful of liquid to his mouth without spilling some, or in the case of porridge without filling his mouth too full. When nearly empty, it is quite all right for him to tip the soup-plate *away* from him. But he must not “hug it” toward him! While still very young he is taught never to leave the spoon in a cup while drinking out of it, but after stirring the cocoa, or whatever it is, to lay the spoon in the saucer.

A very ugly table habit, which seems to be an impulse among all children, is to pile a great quantity of food on a fork and then lick or bite it off piecemeal. It is permissible, however, to sip a little at a time, of hot liquid from a spoon, but he must sip silently.

THE FORK AND KNIFE TOGETHER

In being taught to use his knife, the child should at first cut only something very easy, such as a slice of chicken; he should not attempt anything with bones or gristle, or anything that is tough. In his left hand is put his fork with the prongs downward, held near the top of the handle. His index finger is placed on the shank so that it points to the prongs, and is supported at the side by his thumb. His other fingers close underneath and hold the handle tight. He must never be allowed to hold his fork emigrant fashion, perpendicularly

clutched in the clenched fist, and to saw across the food at its base with his knife.

THE KNIFE

The knife is held in his right hand exactly as the fork is held in his left, firmly and at the end of the handle, with the index finger pointing down the back of the blade. In cutting he should learn not to scrape the back of the fork prongs with the cutting edge of the knife. Having cut off a mouthful, he thrusts the fork through it, with prongs pointed downward, and conveys it to his mouth with his left hand, or he can cut off a few pieces, lay down his knife, and transfer his fork to his right hand. To zig-zag the fork from left hand to right at nearly every mouthful is a ridiculous practise of the would-be elegant, that is never seen in best society.

It is unnecessary to add that the knife must *never* be put in his mouth; nor is it good form to use the knife unnecessarily. Soft foods, like croquettes, hash on toast, all eggs and vegetables, should be cut or merely broken apart with the edge of the fork held like the knife, after which the fork is turned in the hand to first (or shovel) position. The knife must never be used to scoop baked potato out of the skin, or to butter potato. A fork must be used for all manipulations of vegetables; butter for baked potatoes taken on the tip of the fork shovel fashion, laid on the potato, and then pressed down and mixed with the prongs held points curved up.

When no knife is being used, the fork is held in the right hand, whether used "prongs down" to impale the meat or "prongs up" to lift vegetables.

To pile mashed potato and other vegetables on the convex side of the fork on top of the meat for two or more inches of its length, is a disgusting habit dear to school boys, and one that is more easily prevented than corrected. In fact, taking a big mouthful (next to smearing his face and chewing with mouth open) is the worst offense at table.

When he has finished eating, he should lay his knife and fork close together, side by side, with handles toward the right side of his plate. He must not push away his plate or lean back and shout "I'm through." They must be placed far enough on the plate so that there is no danger of their overbalancing on to the floor when removed at the end of the course.

OTHER TABLE MATTERS

The distance from the table at which it is best to sit, is a matter of personal comfort. A child should not be allowed to be so close that his elbows are bent like a grasshopper's, nor so far back that food is apt to be spilled in transit from plate to mouth. Children like to drink very long and rapidly, all in one breath, until they are pink around the eyes, and are literally gasping. They also love to put their whole hands in their finger-bowls and wiggle their fingers.

A baby of two, or at least before he is three, should be taught to dip the tips of his fingers in the finger-bowl, without playing, draw the fingers of the right hand across his mouth, and then wipe his lips and fingers on the apron of his bib.

No child under five can be expected to use a napkin instead of a bib. No matter how nicely behaved he may be, there is always danger of his spilling something, some time. Soft boiled egg is hideously difficult to eat without ever getting a drop of it down the front, and it is much easier to supply him with a clean bib for the next meal than to change his clothes for the next moment.

Very little children usually have "hot water plates" that are specially made like a double plate with hot water space between, on which the meat is cut up and the vegetables "fixed" in the pantry, and brought to the children before other people at the table are served. Not only because it is hard for them to be made to wait, and have their attention attracted by food not for them, but because they take so long to eat. As soon as they are old enough to eat everything on the table, they are served, not last, but in the regular rotation at table in which they come.

When they are learning to help themselves they must especially guard against "flinging" the serving spoon and spattering the table.

TABLE TRICKS THAT MUST BE CORRECTED

To sit up straight and keep their hands in their laps when not occupied with eating, is very hard for children, but should

be insisted upon in order to prevent a careless attitude that all too readily degenerates into flopping this way and that, and into fingering whatever is in reach. The child must not be allowed to warm his hands on his plate, or drum on the table, or screw his napkin into a rope or make marks on the table-cloth. If he shows talent as an artist, give him pencils or modeling wax in his play-room, but do not let him bite his slice of bread into the silhouette of an animal, or model figures in soft bread at the table. And do not allow him to construct a tent out of two forks, or an automobile chassis out of tumblers and knives, or tie the corners of his napkin into bunny-rabbit ears. Food and table implements are not playthings, nor is the dining-room table a playground.

TALKING AT TABLE

'When older people are present at table and a child wants to say something, he must be taught to stop eating momentarily and look at his mother, who at the first pause in the conversation will say, "What is it, dear?" And the child then has his say. If he wants merely to launch forth on a long subject of his own conversation, his mother says, "Not now, darling!" or "Don't you see that mother is talking about something important to Aunt Mary?"'

When children are at table alone with their mother, they should not only be allowed to talk but unconsciously trained in table conversation as well as in table manners. Children are all more or less little monkeys in that they imitate everything they see. If their mother treats them exactly as she does her visitors they in turn play "visitor" to perfection. Nothing hurts the feelings of children more than not being allowed to behave like grown persons when they think they are able. To be helped, to be fed, to have their food cut up, all have a stultifying effect upon their development as soon as they have become expert enough to attempt these services for themselves.

Children should be taught from the time they are little not to talk about what they like and don't like. A child who is not allowed to say anything but "No, thank you," at home, will not mortify his mother in public by screaming, "I hate steak, I won't eat potato, I want ice-cream with chocolate sauce and cookies!"

QUIETNESS AT TABLE

Older children should not be allowed to jerk out their chairs, to flop down sideways, to flick their napkins by one corner, to reach out for something, or begin to eat nuts, fruit or other table decorations. A child as well as a grown person should sit down in the center of his chair and draw it up to the table (if there is no one to push it in for him) by holding the seat in either hand while momentarily lifting himself on his feet. It makes no difference whether he approaches the chair from the left or the right. The only rule is to take his place quietly, and not "jump" or "rock" his chair into place at the table. In getting up from the table, again he must push his chair back quietly, using his hands on either side of the chair seat, and *not* by holding on to the table edge and giving himself, chair and all, a sudden shove! There should never be a sound made by the pushing in or out of chairs at table.

THE SPOILED CHILD

The bad manners of American children, which unfortunately are supposed by foreigners to be typical, are nearly always the result of their being given "star" parts by over-fond but equally over-foolish mothers. It is only necessary to bring to mind the most irritating and objectionable child one knows, and the chances are that its mother continually throws the spotlight on it by talking to it, and about it, and by calling attention to its looks or its cunning ways or even, possibly, its naughtiness.

It is humanly natural to make a fuss over little children, particularly if they are pretty, and it takes quite superhuman control for a young mother not to "show off" her treasure, but to say instead, "Please do not pay any attention to her." Some children, who are especially free from self-consciousness, stand "stardom" better than others who are more readily spoiled; but in nine cases out of ten, the old-fashioned method that assigned children to inconspicuous places in the background and decreed they might be seen but not heard, produced men and women of far greater charm than the modern method of encouraging public self-expression from infancy upward.

CHIEF VIRTUE: OBEDIENCE

No young human being, any more than a young dog, has the least claim to attractiveness unless it is trained to manners and obedience. The child that whines, interrupts, fusses, fidgets, and does nothing that it is told to do, has not the least power of attraction for any one, even though it may have the features of an angel and be dressed like a picture. Another that may have no claim to beauty whatever, but that is sweet and nicely behaved, exerts charm over everyone.

When possible, a child should be taken away the instant it becomes disobedient. It soon learns that it cannot "stay with mother" unless it is well-behaved. This means that it learns self-control in babyhood. Not only must children obey, but they must *never* be allowed to "show off" or become pert, or to contradict or to answer back; and after having been told "no," they must never be allowed by persistent nagging to win "yes."

A child that loses its temper, that teases, that is petulant and disobedient, and a nuisance to everybody, is merely a victim, poor little thing, of incompetent or negligent parents. Moreover, that same child when grown will be the first to resent and blame the mother's mistaken "spoiling" and lack of good sense.

FAIR PLAY

Nothing appeals to children more than justice, and they should be taught in the nursery to "play fair" in games, to respect each other's property and rights, to give credit to others, and not to take too much credit to themselves. Every child must be taught never to draw attention to the meagre possessions of another child whose parents are not as well off as her own. A purse-proud, overbearing child who says to a playmate, "My clothes were all made in Paris, and my doll is ever so much handsomer than yours," is not impressing her young friend with her grandeur, but with her rudeness. A boy who brags about what he has, and boasts of what he can do, is only less objectionable because other boys are sure to "take it out of him" promptly and thoroughly! Nor should a bright, ob-

serving child be encouraged to pick out other people's failings, or to tell her mother how inferior other children are compared with herself. If she wins a race or a medal or is praised, she naturally tells her mother, and her mother naturally rejoices with her, and it is proper that she should; but a wise mother directs her child's mental attitude to appreciate the fact that arrogance, selfishness and conceit can win no place worth having in the world.

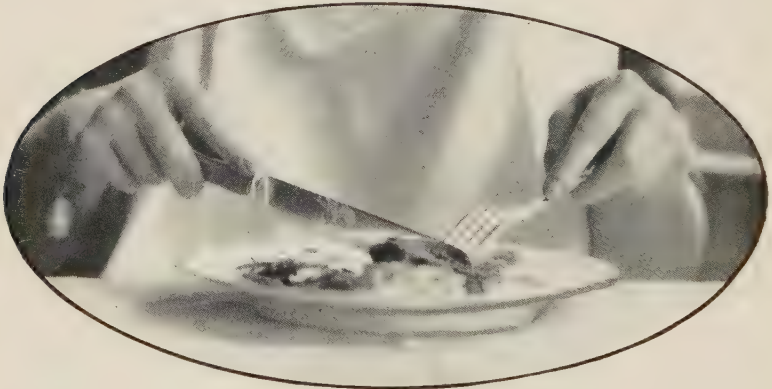
CHILDREN AT AFTERNOON TEA

A custom in many fashionable houses is to allow children, as soon as they are old enough, to come into the drawing-room or library at tea-time, as nothing gives them a better opportunity to learn how to behave in company. Little boys are always taught to bow to visitors; little girls to curtsy (but not like a jack-in-the-box!). Small boys are taught to place the individual tables, hand plates and tea, and pass sandwiches and cakes. If there are no boys, girls perform this office; very often they both do. When everybody has been helped, the children are perhaps allowed a piece of cake, which they put on a tea-plate, and sit down, and eat nicely. But as the tea-hour is very near their supper time, they are often allowed nothing, and after making themselves useful, go out of the room again. If many people are present and the children are not spoken to, they leave the room unobtrusively and quietly. If only one or two are present, especially those whom the children know well, they shake hands, and say "Good-by," and walk (not run) out of the room.

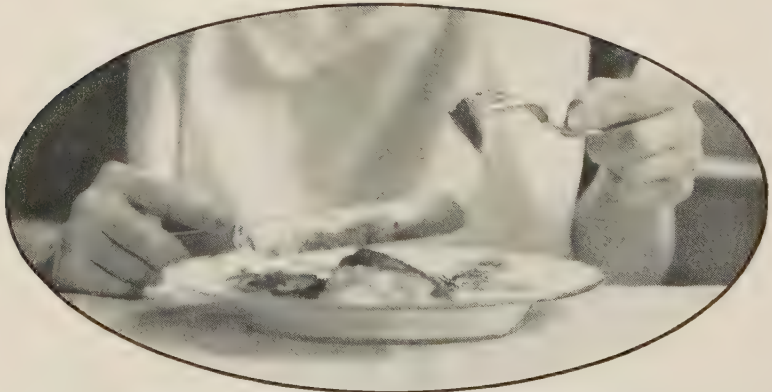
This is one of the ways in which well-bred people become used from childhood to instinctive good manners. Unless they are spoken to, they would not think of speaking or making themselves noticed in any way. Very little children who have not reached the age of "discretion," which may be achieved as early as three, or as late as six, usually go in the drawing-room at tea-time only when near relatives or intimate friends of the family are there. Needless to say that they are always washed and dressed. Some children wear special afternoon clothes, but usually the clean clothes put on at tea-time go on again the next morning, except the thin socks and house slippers which are reserved for the "evening hour" of their day.



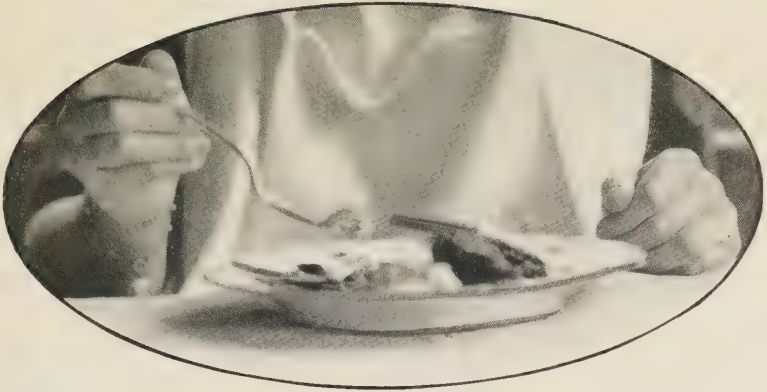
"IN EATING SOUP THE CHILD MUST DIP THE SPOON AWAY—TURNING THE OUTER RIM OF THE SPOON DOWN. . . ."



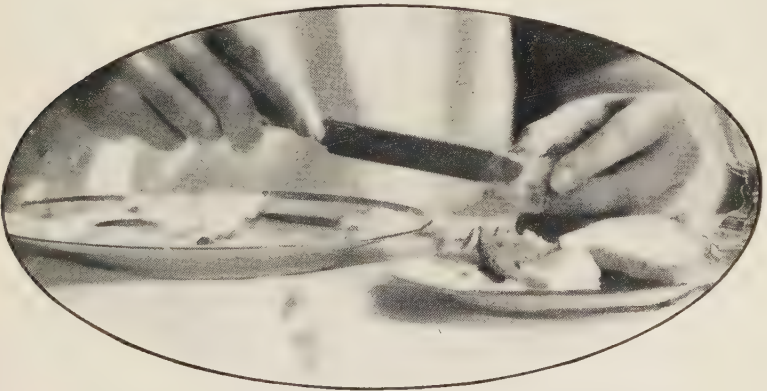
"IN BEING TAUGHT TO USE THE KNIFE AND FORK TOGETHER, THE CHILD SHOULD AT FIRST CUT ONLY SOMETHING VERY EASY TO BE CUT, SUCH AS A SLICE OF CHICKEN."



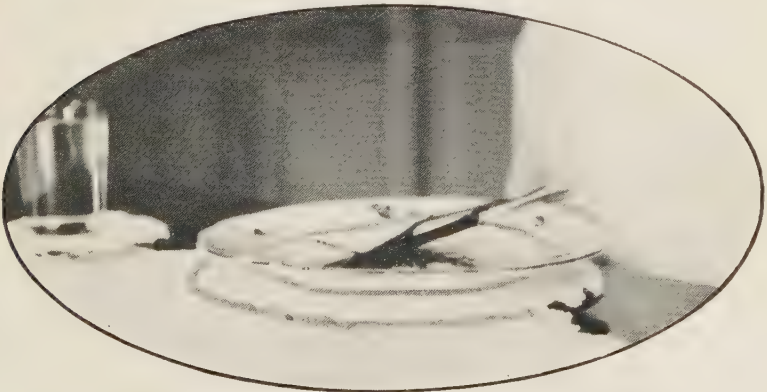
"HAVING CUT OFF A MOUTHFUL THE CHILD THRUSTS THE FORK THROUGH IT, WITH THE PRONGS POINTED DOWNWARD, AND CONVEYS IT TO THE MOUTH WITH THE LEFT HAND. THE CHILD MUST LEARN TO CUT OFF AND EAT ONE MOUTHFUL AT A TIME."



"WHEN NO KNIFE IS BEING USED, THE FORK IS HELD IN THE RIGHT HAND, WHETHER USED 'PRONGS DOWN' TO IMPALE THE MEAT, OR 'PRONGS UP' TO LIFT VEGETABLES."



"BREAD SHOULD ALWAYS BE BROKEN INTO SMALL PIECES WITH THE FINGERS BEFORE BEING BUTTERED."



"AFTER EATING, THE CHILD SHOULD LAY THE KNIFE AND FORK CLOSE TOGETHER, SIDE BY SIDE, WITH THE HANDLES TOWARD THE RIGHT SIDE OF THE PLATE."

CHILDREN'S PARTIES

It is necessary only to think of a children's party to see the picture of little ones arriving in best party clothes, each clutching a paper-wrapped package; each disposition clearly evident in the shy or reluctant or delightful gesture with which each proffers the gift he has brought and the inevitable sentence, "*This is for you!*"

The birthday child, standing beside her (or his) mother at the door, says, "Oh, thank you!" On no account must she be allowed to exclaim, "I hate dolls," if a friend has brought her one. She must learn at an early age that as hostess she must think of her guests rather than herself, and not want the best toys in the grab-bag or scream because another child gets the prize that is offered in a contest. If beaten in a game, a little girl, no less than her brothers, must never cry, or complain that the contest is "not fair" when she loses. She must try to help her guests have a good time, and not insist on playing the game she likes instead of those which the other children suggest.

When she herself goes to a party, she must say, "How do you do," when she enters the room, and curtsy to the lady who receives. A boy makes a bow. They should have equally good manners as when at home, and not try to grab more than their share of favors or toys. When it is time to go home, they must say, "Good-by, I had a very good time," or, "Good-by, thank you ever so much."

THE CHILD'S REPLY

If the hostess says, "Good-by, give my love to your mother!" the child answers, "Yes, Mrs. Smith."

In all monosyllabic replies a child must not say "Yes" or "No" or "What?" A boy in answering a gentleman still uses the old-fashioned "Yes, sir," "No, sir," "I think so, sir," but ma'am has gone out of style. Both boys and girls must therefore answer, "No, Mrs. Smith," "Yes, Miss Jones." A girl says "Yes, Mr. Smith," rather than "sir." All children should say, "What did you say, mother?" "No, father," "Thank you, Aunt Kate," "Yes, Uncle Fred," etc.

They need not insert a name in a long sentence nor with "please," or "thank you." "Yes, please," or "No, thank you," is quite sufficient. Or in answering, "I just saw Mary down in the garden," it is not necessary to add "Mrs. Smith" at the end.

ETIQUETTE FOR GROWN CHILDREN

Etiquette for grown children is precisely the same as for grown persons, excepting that in many ways the manners exacted of young people should be more "alert" and punctilious. Young girls (and boys, of course) should have the manners of a gentleman rather than those of a lady; in that a gentleman always rises, relinquishes the best seat and walks last into a room, whereas these courtesies are shown to, and not observed by ladies (except to other ladies older than themselves).

In giving parties, young girls send out their invitations as their mothers do, and their deportment is the same as that of their débutante sister. Boys behave much as their fathers do, and follow at a very early age the code of honor of all gentlemen. The only details, therefore, not fully described in other chapters of this book, are a few admonitions on table manners, that are somewhat above "kindergarten" grade.

THE GRADUATING TESTS IN TABLE MANNERS

A young person is supposed to have graduated from the school of table etiquette when she, or he, is able to sit at a formal lunch or dinner table and find no difficulty in eating properly any of the comestibles which are supposed to be "hurdles" to the inexpert. But the real test of perfect table manners is never to offend the sensibilities of others.

CORN ON THE COB

Corn on the cob could be eliminated so far as ever having to eat it in formal company is concerned, since it is never served at a luncheon or a dinner; but, if you insist on eating it at home or in a restaurant, to attack it with as little ferocity as possible is perhaps the only direction to be given, since at best it is an ungraceful performance and to eat it greedily or smearingly is a horrible sight!

ASPARAGUS

Although asparagus may be taken in the fingers, don't take a long drooping stalk, hold it up in the air and catch the end of it in your mouth like a fish. When the stalks are thin, it is best to cut them in half with the fork, eating the tips like all fork food; the ends may then be taken in the fingers and eaten without a dropping fountain effect! Don't squeeze the stalks, or hold your hand below the end and let the juice run down your arm.

ARTICHOKES

Artichokes are always eaten with the fingers; a leaf at a time is pulled off and the edible end dipped in the sauce, and then bitten off. When the center is reached the thistle part is scraped away with a knife, the edges are cut and the "heart" eaten with a fork.

BREAD AND BUTTER

Bread should always be broken into moderate sized pieces with the fingers before being eaten. If it is to be buttered a piece is held on the edge of the bread and butter plate, or the place plate, and enough butter spread on it for a few mouthfuls at a time, with a small silver butter knife. If there isn't a butter knife use any other knife you choose.

This buttering of bread is not an important rule. There are always commonsense exceptions: For instance, little hot biscuits can of course be buttered immediately, since they please most palates only when the butter is quickly and thoroughly melted. Bread must never, however, be held flat on the palm of the hand and buttered in the air. If the regular steel knife is used, care must be taken not to smear food from the knife's side on the butter. Jellies and jams as well as butter are spread on bread with a knife, never with a fork, though you do put butter on vegetables, and jelly on meat with a fork. It is always permissible to use a piece of bread-crust for a "back-stop."

It is also correct to drink bouillon or any other soup that is served in cups. That is the reason why cups have handles.

In fact you use two hands for bouillon, but only one for coffee, chocolate or tea, because of the number of handles.

SPREADING BUTTER

Every sort of bread, biscuit, toast, and also hot griddle-cakes are buttered with a knife. But corn that has been cut off the cob, or rice, or potato—or anything else on your plate—has seasoning or butter mixed in it with a fork.

Condiments should never be smeared with a knife on food already impaled on a fork. The proper way to manage cranberry sauce, turkey or other dressing, jelly, pickle, etc., is to cut a few pieces of the condiment that is to be put on, lay down the knife, take the fork in the right hand, lift some of the condiment on the tip of the prongs, thrust these into one of the cut pieces of meat, and lift the garnished piece to your mouth. The object in cutting several pieces at once is to enable you to eat them and alternating vegetables without zigzagging the fork and picking up the knife at almost every mouthful.

BAKED POTATO

Baked potato—white or sweet—is usually eaten by breaking it in half with the fingers, scooping all the inside of the potato onto the plate with a fork, and then mixing butter, salt and pepper in it with a fork, but never with a knife.

Another way to eat baked potato is to break it in half with the fingers and lay both halves, skin down, on the plate. Mix a little butter in a small part of one half—with a fork—and eat that. Then mix a little more, and so on, always eating it out of the skin without turning it out on the plate. A third way to eat baked potato, for those who eat the skin as well as the inside, is to cut the two halves through in pieces with the knife and fork. Then cut them again into pieces of eatable size. Butter the pieces with the fork alone, and eat, of course, with the fork held in right hand, tines up.

CHEESE

Cheese is one thing that may be spread with either a knife or a fork. If eaten with a salad, with which one is using no knife, one may break off a piece of cheese and put it on lettuce or a

cracker with one's fork. Cheese such as Camembert is always spread with a knife, because it is impossible to cut off its crust with a fork. At a picnic one eats all the "dry" cheeses—if one likes to—with one's fingers, but at table a fork is used even for Swiss and American cheese. Cream cheese, with Bar-le-duc jelly, is always eaten—and spread upon a cracker—with a fork.

THE MANAGEMENT OF BONES AND PITS

Terrapin bones, fish bones and grape seeds must be eaten quite bare and clean in the mouth, and removed one at a time between finger and thumb. Mary Littlehouse devised a means whereby her littlest children learned to manage bones and pits without danger from real ones. She inserted slivers of raw spaghetti to represent bones, and grains of raw rice to represent pits. If they failed in their efforts to separate these with unskilled tongues, the swallowing incurred no danger but the loss of a might-have-been-earned penny. (See "A Modern Idea" at the close of this chapter.)

If food is too hot, quickly take a swallow of water. On no account spit it out! If food has been taken into your mouth, no matter how you hate it, you have got to swallow it. It is unforgivable to take anything out of your mouth that has been put in it, except dry bones, and stones. To spit anything whatever into the corner of your napkin, is too nauseating to comment on. It is horrid to see any one spit skins or pits on a fork or into the plate. The only way to take anything out of your mouth is between first-finger and thumb. Dry grape seeds or cherry pits can be dropped from the lips into the cupped hand. Peaches or other very juicy fruits are peeled and then eaten with knife and fork, but dry fruits, such as apples, may be cut and then eaten in the fingers. *Never* wipe hands that have fruit juice on them on a napkin without first using a finger bowl, because fruit juices make indelible stains.

Sometimes in restaurants one sees flagrantly ill-bred people wiping knives, forks and spoons on their napkins. This is an act insulting to any reputable proprietor and inexcusable. If it should happen, however, that you are obliged to eat in a really dirty restaurant and must wipe them, do so as inconspicuously as you can under the table's edge so that the attention of others is at least not attracted.

BIRDS

Birds are not eaten with the fingers in company! You cut off as much of the meat as you can, and leave the rest on your plate unless you know how to manage the second joint of a squab, for instance, inside your mouth, so that, as when eating terrapin, only clean bones need be removed.

When helping yourself, the first rule is to pay attention to what you are doing, and not fling the serving fork or spoon in such a way as to scatter particles of food over either floor, table or yourself.

Anything served on a piece of toast, is usually lifted off on the toast, unless you don't want the toast, in which case you may take the quail or help yourself to asparagus and leave the toast in the dish. Sweetbreads, or mushrooms on toast—you take the toast and all on the spoon and hold it in place with the fork. If there is only one implement in the dish, you balance it as carefully as you can.

When helping yourself you say nothing, but when declining a dish, you say: "No, thank you." Your voice is barely audible and in fact a negative shake of the head and "Thanks" more nearly describes the usual refusal.

FORKS OR FINGERS

All juicy or "gooey" fruits or cakes are best eaten with a fork, but in most cases it is a matter of dexterity. If you are able to eat a peach in your fingers and not smear your face, let juice run down, or make a sucking noise, you are the one in a thousand who *may*, and with utmost propriety, continue the feat. If you can eat a napoleon or a cream puff and not let the cream ooze out on the far side, you need not use a fork, but if you cannot eat something—no matter what it is—without getting it all over your fingers, you must use a fork, and if necessary, a knife also!

All the rules of table manners are made to avoid ugliness; to let any one see what you have in your mouth is repulsive; to make a noise is to suggest an animal; to make a mess is disgusting. On the other hand, there are a number of trifling

decrees of etiquette that are merely finical, unreasonable, and silly. Why one should not cut one's salad in small pieces if one wants to, makes little sense, unless one wants to cut up a whole plateful and make the plate messy! A steel knife must not be used for salad or fruit, because it turns black. To condemn the American custom of eating a soft-boiled egg in a glass, or cup, because it happens to be the English fashion to scoop it through the ragged edge of the shell, is about as reasonable as though we were to proclaim English manners bad because they tag a breakfast dish, called a "savory" of fish-roe or something equally inappropriate, after the dessert at dinner.

Many other arbitrary rules for eating food with fork, spoon or fingers, are also stumbling-blocks rather than aids to smoothness. As said above, one eats with a fork or spoon "finger-foods" that are messy and sticky; one eats with the fingers those which are dry, and one eats dessert with fork or spoon as one prefers. It is true that one should not eat French fried potatoes or—strictly—Saratoga chips in fingers, because they belong to the meat course. Separate vegetable saucers are never put on a fashionable table, neither is butter "correct" at dinner. But if a man in his own house likes butter with his dinner or a saucer for his tomatoes, he is breaking the rule of fashion to have them, but he is scarcely committing an offense! In the same way, if he likes to eat a chicken wing or a squab leg in his fingers he can ask for a finger-bowl. The real objection to eating with the fingers is getting them greasy or sticky, and to suck them or smear one's napkin is equally unsightly.

A favorite illustration depicts one person holding an olive on a fork while two or three others whisper and laugh mockingly at the blunder. The caption says something about the outcast who did not know better than to eat an olive with a fork. The real outcasts are of course the three who with inexcusable rudeness attract attention to the fault. As a matter of fact, they might better be looking with admiration at such a feat of dexterity as the impaling of a hard and slippery olive. The caption does not say how it was jabbed or skewered! If in chivying the olive, it had skipped onto some one's place or into a glass, it would then have been a blunder and would have made the olive-spearer uncomfortable. But the one who received the olive in his glass would not have paid the slightest attention—if he were a well-bred person.

ON THE SUBJECT OF ELBOWS

Although elbows on the table are seen constantly in highest fashionable circles, a whole table's length of elbows planted like clothes-line poles and hands waving glasses or forks about in between, is neither an attractive nor, fortunately, an accurate picture of a fashionable dinner table. As a matter of fact, the tolerated elbow-on-table is used only on occasion and for a reason, and should neither be permitted to children nor practised in their presence.

Elbows are universally seen on tables in restaurants, especially when people are lunching or dining at a small table of two or four, and it is impossible to make oneself heard above the music by one's table companions, and at the same time not be heard at other tables nearby, without leaning far forward. And in leaning forward, a woman's figure makes a more graceful outline supported on her elbows than doubled forward over her hands in her lap as though in pain! At home, when there is no reason for leaning across the table, there is no reason for elbows. And at a dinner of ceremony, elbows on the table are rarely seen, except at the ends of the table, where again one has to lean forward in order to talk to a companion at a distance across the table corner.

Elbows are *never* put on the table while one is eating. To sit with the left elbow propped on the table while eating with the right hand—unless one is alone and ill—or to prop the right one on the table while lifting the fork or glass to the mouth, must be avoided.

DETAILS OF GREATEST IMPORTANCE

When children behave like hoodlums and eat like little pigs, it is solely and entirely the fault of their elders. The excuse, "She's only a baby," really means, "I am not bothering to take enough trouble." It is entirely possible for a baby of two and a half to eat faultlessly—but not without ceaseless help and patience on the part of its nurse or mother. To eat quietly, neatly and with dispatch, and in nothing to attract attention or offend the sensibilities of others, is the first essential in table

manners. All other details are mere trimmings. The greatest offense possible to commit is to spit food out, to chew with mouth open, or talk with mouth full! If one thing is more revolting than another, it is to see food in the process of mastication being churned around in plain view. Yet the very people who commit this unspeakable offense are often the ones who wonder which fork to use! As if *that* mattered!

TABLE DON'TS

Don't encircle a plate with the left arm while eating with the right hand.

Don't push back your plate when finished. It remains exactly where it is until the butler or the waitress removes it. If you have to wait on yourself, put it wherever it belongs.

Don't lean back and say "I'm through." The fact that you have put your fork or spoon down, shows that you have finished.

A MODERN IDEA

Instead of the continuously repeated "don'ts" which produce such very slow returns for the effort expended, the new and efficient practise of a few modern parents is to establish a grade of excellence—higher requirements for the older children than for the younger—and keep a record of table behavior for the week, or month. At the end of the time agreed upon they pay the children a penny a point, or ten points or whatever the "wage scale" may be.

Taking 100 as perfection, five points would be deducted for each spot on the table-cloth, or on front of dress or suit, or for each smear of grease on a glass, or speaking with mouth full, or chewing with mouth open. The minor faults of wriggling, or slouching slightly, or elbows on table, or holding implements carelessly, would pay one point penalty.

This game can be played with a child alone equally well. In any case the normal child takes inevitable delight and pride in this money which his efforts have earned, and the results in perfect table manners are in most cases little short of magic.

CHAPTER XXXVII

FLAT SILVER—ITS CHOICE AND USAGE

The most complete list of flat silver possible in a perfectly equipped house includes:

- Serving spoon.
- *Table spoon.
- *Dessert spoon.
- *Tea spoon.
- *After dinner coffee spoon
- Ice-tea spoon.
- Orange spoon.
- Salt spoon.
- Serving fork.
- *Large fork—often called dinner fork.
- *Small fork—sometimes called salad or dessert fork.
- Fish fork.
- Oyster fork.
- Fruit fork.
- *Large knife—dinner knife with steel blade.
- *Small knife—silver blade.
- Fish knife.
- Fruit knife.
- Butter knife—"Butter spreader" is the manufacturers' term and is never used in best society.

From the above list may be subtracted as unnecessary, all but the asterisked items, but to the list must be added serving implements, noted in detail further on.

In selecting her silver the bride or householder who would have a perfectly appointed table must be very conservative. Queer pronged spoons, and distorted shapes, whether scooped deep like mussel-shells, or flat-lipped like the petal of a rose,

are equally bad. Even round bowled spoons belong in hotels rather than in perfect houses. Nor are gilded linings in spoon-bowls, or dishes, or pitchers, best choice.

The ultimate of perfection—but possible only to the longest purse—is silver that was actually made in the eighteenth or at the beginning of the nineteenth century, because the patine of age is inimitable—to the connoisseur! Happily for most of us, our perceptions are not as keen as the connoisseur's, and we can be very content with modern reproductions that faithfully copy best originals. Of course Mrs. Bad Taste has quite as much right as Mrs. Best Taste, to buy the pattern she likes best—moreover it is not likely that any opinions in this book will affect her. But for Mrs. Vague, who has no especial liking for this design more than that, but wants very much to choose silver that will meet the standards of Mrs. Best Taste, the following rules are suggested: Choose reproductions rather than new designs. The silver illustrated in this chapter is admirable because beautifully simple. Its surface is brilliant yet soft, the corners of the forks are smoothly round, the prongs are slim. On bad silver the fork-corners are sharp, the prongs thick, and something is added to, or cut away from what is supposed to be a plain design. For those who do not like plain silver there are several standard patterns with ornamentation, most notably the "King Pattern." This last is made by almost every silver-smith and in plate as well as in sterling.

Silver—as already explained in the chapter on dinners—must be kept brilliantly polished. One should be able to see one's image in it clearly. An oxidized, dulled, or frosted surface is to be absolutely shunned.

QUANTITY OF FLAT SILVER NECESSARY

For a maximum service for dinners or lunches of twelve, there should be 36 small forks, and 12 of each implement starred at the head of this chapter. For a small house, cut each dozen to 8 or 6. For a house of extensive hospitality, double or treble individual articles according to need. Add table and dessert spoons, forks and knives in preparation for dinners, or extra dessert spoons, tea spoons and small forks, if afternoon teas or buffet meals are to be frequent entertainments of the house.

EACH PIECE OF FLAT SILVER IN DETAIL

The serving spoon and fork, though correct and convenient, may easily be dispensed with because the dinner spoon and fork may perfectly well be used in place of the serving spoon and fork, which are merely a trifle larger.

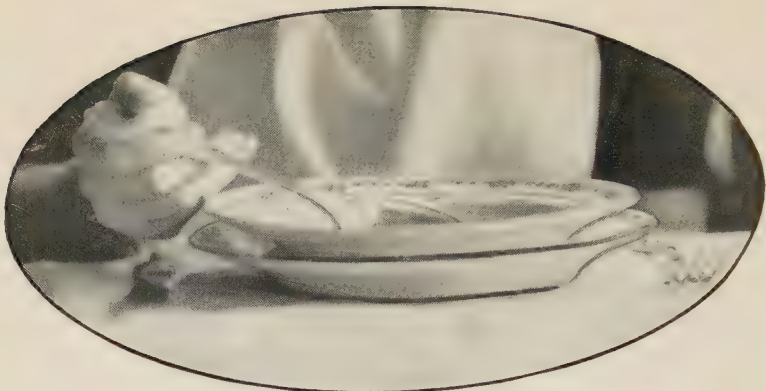
The table spoon is used for soup that is served in a soup plate. Dip the soup away from you and pour it between your lips silently from the side, not the tip. A soup that is semi-solid, such as a *minestrone* or *petite marmite*, or one that is so thick with rice or vegetables that it is more solid than liquid, may on occasion be "eaten" from the end. But in this case the bowl must never be more than half filled because an entire table spoon must never be thrust into no matter how large a mouth! Young children whose table manners are past the elementary stage feel deeply the humiliation of having small sized silver. But to give them full sized forks and spoons entails the undivided attention of some one to prevent their becoming adept in stowing heaped spoon and fork loads into the unsuspected capacities of the young human jaw.

The dessert spoon includes every spoon that is midway in size between the table and tea spoon, and is used for every thing almost that is "eaten" with a spoon, such as dessert, fruit, cereal, soup in bowls, or in cups that are very wide. For small cups of bouillon use tea spoons. The dessert spoon should not be used for soup in plates. If you have no table spoons you must not serve soup in plates.

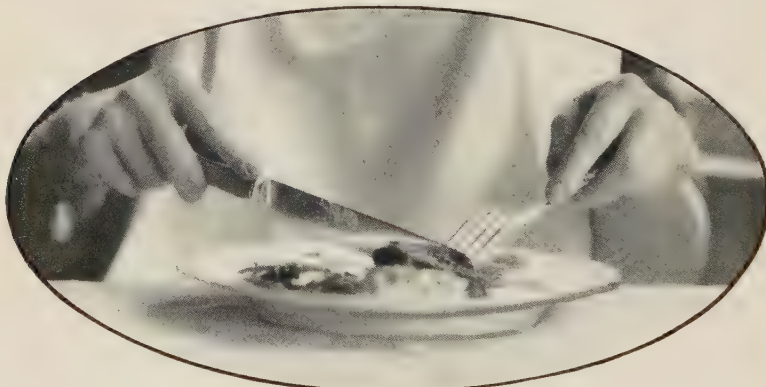
The tea spoon is used for all beverages served in cups, also for grape-fruit, boiled eggs, fruit cocktail, etc. The one rule to remember is never to leave a tea spoon standing in a cup. The instant it is out of your hand, it belongs in the saucer.

The after dinner coffee spoon is half the size of a tea spoon, and is for the small cup of black coffee and for nothing else. You stir sugar with it and possibly taste the coffee. But you drink the coffee from the cup, leaving the spoon in the saucer.

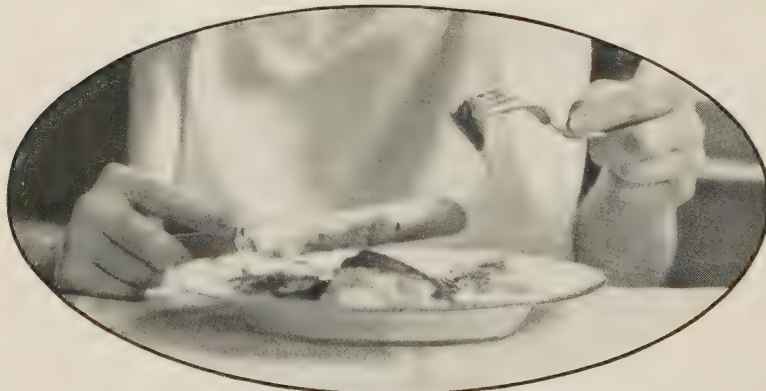
The ice-tea spoon is the ordinary ice-cream soda spoon of the soda counter now made in most patterns of best table silver, and is used for beverages served in tall glasses. If there is a plate under the glass you lay the spoon on it after stirring



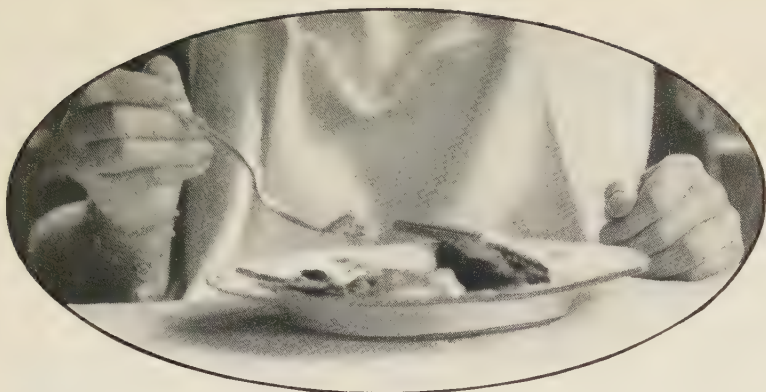
"IN EATING SOUP THE CHILD MUST DIP THE SPOON AWAY—TURNING THE OUTER RIM OF THE SPOON DOWN. . . ."



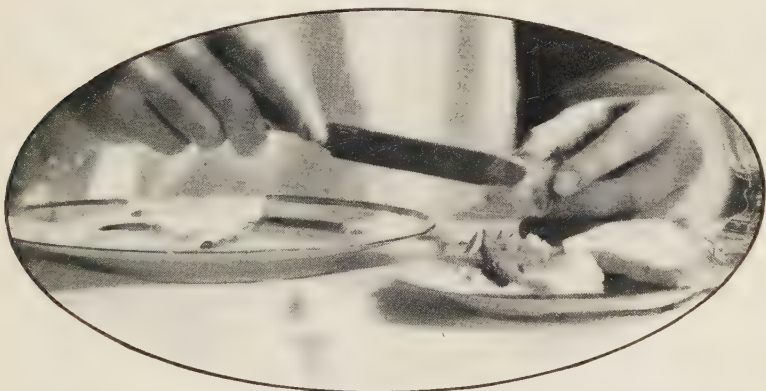
"IN BEING TAUGHT TO USE THE KNIFE AND FORK TOGETHER, THE CHILD SHOULD AT FIRST CUT ONLY SOMETHING VERY EASY TO BE CUT, SUCH AS A SLICE OF CHICKEN."



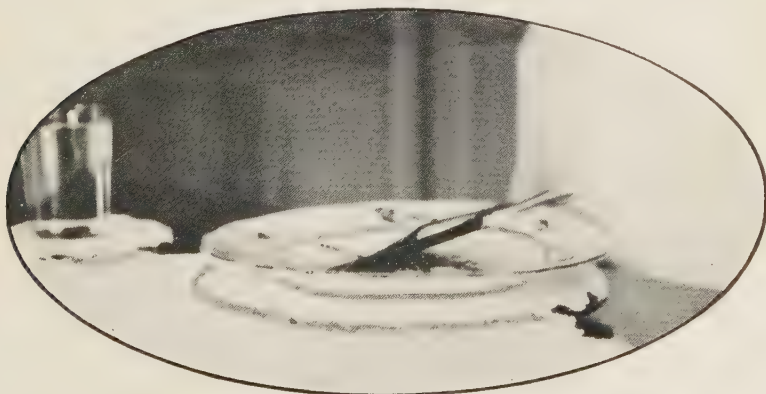
"HAVING CUT OFF A MOUTHFUL THE CHILD THRUSTS THE FORK THROUGH IT, WITH THE PRONGS POINTED DOWNWARD, AND CONVEYS IT TO THE MOUTH WITH THE LEFT HAND. THE CHILD MUST LEARN TO CUT OFF AND EAT ONE MOUTHFUL AT A TIME."



"WHEN NO KNIFE IS BEING USED, THE FORK IS HELD IN THE RIGHT HAND, WHETHER USED 'PRONGS DOWN' TO IMPALE THE MEAT, OR 'PRONGS UP' TO LIFT VEGETABLES."



"BREAD SHOULD ALWAYS BE BROKEN INTO SMALL PIECES WITH THE FINGERS BEFORE BEING BUTTERED."



"AFTER EATING, THE CHILD SHOULD LAY THE KNIFE AND FORK CLOSE TOGETHER, SIDE BY SIDE, WITH THE HANDLES TOWARD THE RIGHT SIDE OF THE PLATE."

or tasting. But if there is no plate you leave it in the glass. If a tea spoon is used for this purpose you also leave it in the glass as you can't lay it on a plate used for food and certainly not on a table. At a soda fountain you may lay it on the marble counter or table after tasting—which practically dries the spoon. You should not stir your drink around, however, and then let soda or orangeade run in a wet smear on either table or counter.

The orange spoon is a somewhat narrow, pointed-tip tea spoon. It is not necessary because a tea spoon perfectly—and usually—takes its place.

The serving fork is an extra large dinner fork, and is not necessary.

The dinner, or "large" fork is essential for the meat course at dinner, and also at lunch for any meat.

The small fork is the most important fork there is. Its use is for every possible course at breakfast, lunch and dinner except the meat course, for which the large fork is used. The small fork is used literally for *everything* else, and in such great houses as the Worldlys' and Gildings' no other is included in the silver chest.

The special fish-fork is wasteful, since it must be bought and kept polished for no other purpose than for eating fish. Also it must be added that fretwork trimmings across the prongs are absolutely taboo.

But the plain fork with a flattened first tine, and the silver knife with pointed end and saw-tooth edge, are not taboo, because their designs have tradition.

One rather wonders if tradition used the slit at the top of the flattened first prong to pinch out fish bones? And how the feat was accomplished. The saw-edged knife would suggest fish with very thick skin, served whole, and each diner who would partake of it, sawing himself a portion.

The oyster fork is a very small slim fork, about six inches long, of which the prong end is about half an inch wide. It is used for oysters, clams, or any cold shellfish cocktail at the beginning of lunch or dinner. Unless you serve these courses, these forks are unnecessary.

The fruit fork is brought on with the fruit knife, either with or after the finger bowl. See illustration.

The large, or dinner knife, has a steel blade—sometimes

silver plated—and is used only for the meat course at dinner, or occasionally at lunch.

The small knife has a silver or silver-plated blade, and is used for breakfast, lunch, supper, and every course at dinner except the meat course.

A small sharp silver-bladed knife with a pointed end, is for fruit. It is often different in pattern from the rest of the silver. Its blade may be of silver or gilt, with a handle of silver, gilt, mother of pearl, ivory, agate or other semi-precious substance. Usually there is a fork that matches it.

The butter knife is always used to spread butter or jam or jelly on bread of every description, and it is used for nothing else. If there is no special butter knife, the small knife will answer. Butter that is mixed with food and condiments such as accompany different meats, is spread on the meat with a fork.

SERVING IMPLEMENTS

In the majority of houses an ordinary table spoon and dinner fork are used for almost every dish, but in the very complete silver chest the special serving spoon and fork are exactly like the table spoon and dinner fork, but of a slightly larger size. In other days "Apostle" or other ornate spoons and forks were often used, but to-day it is preferable that they match the silver. A wooden salad fork and spoon is admissible—especially at the family table where father or mother is an expert on salad dressing and mixes it personally. But in most smart houses, salad is served with the serving spoon and fork that match the silver. The serving spoon alone is used in a dish of small vegetables, such as peas, or mashed potatoes, or a pudding or cereal—anything easily taken with a spoon in the right hand. Otherwise a fork accompanies the spoon, and you are expected to insert the spoon under a piece of meat or fish, or branching vegetable, something on toast, or whatever it may be, holding it in place with the fork in left hand held prongs down. Sauces are usually ladled. If there is no ladle you pour the sauce from the sauce-boat. With tongs you help yourself to asparagus by pushing the lower tong under a few stalks, grasping the tongs tight, and closing them. A cake or pie lifter is a flat piece of silver with a handle. You lift the griddle cakes or a piece of pie on it and steady them—or it—with the fork. If

there is no fork you life carefully! No matter what sort of serving device you encounter, you cut, if necessary, with the edge of a spoon or other broad implement, and then, pushing it under the helping, hold it in place with the fork-shaped piece.

MISCELLANEOUS IMPLEMENTS

There must be sugar tongs for lump sugar and a spoon for powdered, unless it is in a shaker. Ladles are used for gravy—even if there is a sauce-boat. If there is a ladle, you dip it full, stop the drip against the lip of the bowl, or sauce boat, empty it on the food for which it is intended, and paying attention to its drip, put it carefully back without letting any drops fall.

The proper way to take salt that is not in a shaker, is with a salt spoon and not on the blade of one's knife. If there isn't any salt spoon, then at least be sure the knife blade or fork tip is a clean one.

Grape scissors are of silver—usually ornamented with a grape design. You cut off about half a dozen hot-house grapes from a large bunch, which needless to say no one is supposed to take whole! If there are no scissors you break off a small cluster or two with your fingers.

Nut crackers and nut picks properly belong on the Thanksgiving and Christmas, or any home dinner table. But unshelled nuts have no place at a lunch or dinner party.

At the sea-coast where broiled lobsters are a specialty, nut crackers and nut picks are indispensable for breaking the claws and extracting the meat.

WHICH FORK?

One of the fears expressed time and again in letters from readers is that of making a mistake in selecting the right table implements, or in knowing how to use one that is unfamiliar in shape. In the first place queerly shaped pieces of flat silver, contrived for purposes known only to their designers, have no place on a well appointed table. So if you use one of these implements for a purpose not intended, it cannot be a breach of etiquette, since etiquette is founded on tradition, and has no rules concerning eccentricities. In the second place, the choice

of an implement is entirely unimportant—a trifling detail which people of high social position care nothing about.

However, in order that you may make no mistake, you need merely remember that you are to take the outside, that is the furthest from the plate, spoon or fork first. If the places are not set in this order, then the fault is that of the person who set the table, and not yours. If you are in doubt, wait until your host or hostess has picked up his or her implement, and do likewise.

The broad statement above, that smart people do not care about which piece of silver to use, has one qualification. They could not use the dinner fork for oysters or a tea spoon for soup, because they instinctively choose an implement suitable for whatever they are about to eat. But whether they happen to choose a medium sized pronged article for fish, that was intended by the manufacturer to be especially helpful for salad or shredded wheat biscuit, makes no difference whatever.

CHAPTER XXXVIII

EVERY-DAY MANNERS AT HOME

Just as no chain is stronger than its weakest link, no manners can be expected to stand a strain beyond their daily test at home. A man with a scolding wife usually gets into the habit of not going home. Children who live in a storm center become used to it—just as workmen in a factory become used to the noise of machinery—and pay no attention. The perpetually scolding mother, or father, is bound to produce disobedient and deceitful children. As they are scolded for trifles they may as well deserve the punishment—and eventually they triumph when they deserve, and evade.

Those who are used to losing their temper in the bosom of their family will sooner or later lose it in public. Families which exert neither courtesy nor charm when alone, can no more deceive other people into believing that either attribute belongs to them than they could hope to make painted faces look like “real” complexions.

A mother should exact precisely the same behavior at home and every day, that she would like her children to display in public, and she herself, if she expects them to take good manners seriously, must show the same manners to them alone that she shows to “company.”

A really charming woman exerts her charm nowhere more than upon her husband and children, and a noble nature through daily though unconscious example is of course the greatest influence for good that there is in the world. No preacher, no matter how saint-like his precept or golden his voice, can equal the home influence of admirable parents.

It is not merely in such matters as getting up when their mother or other older relatives enter a room, answering civilly and having good table manners, but in forming habits of admir-

able living and thinking that a parent's example unfailingly makes or mars.

If children see impulses uncontrolled, hear gossip, uncharitableness and suspicion of neighbors, witness arrogant sharp-dealing or lax honor, their own characters can scarcely escape perversion. In the same way others cannot easily fail to be thoroughbred who have never seen or heard their parents do or say an ignoble thing.

It is the living example of a parent's behavior that preaches the only real sermon to the heart and mind of a child. It is a waste of breath for the father to order his sons to keep their temper, to behave like gentlemen, or to be good sportsmen, if he does or is himself none of these things.

In the present day of rush and hurry, there is little time for "home" example. To the over-busy or gaily fashionable, "home" might as well be a railroad station, and members of a family passengers who see each other only for a few hurried minutes before taking trains in opposite directions. The days are gone when the family sat in the evening around the fire, or a "table with a lamp," when it was customary to read aloud or to talk. Few people "talk well" in these days; fewer read aloud, and fewer still endure listening to any book literally word by word.

Railroad station reading is as much in vogue as railroad station bolting of meals. Magazines—"picture" ones—are all that the hurried have time for, and even those who profess to "love reading" dart tourist-fashion from page to page only pausing at attractive paragraphs; and family relationships are followed somewhat in the same way.

Any number of busy men scarcely know their children at all, and have not even stopped to realize that they seldom or never talk to them, never exert themselves to be sympathetic with them, or in the slightest degree to influence them. To growl "mornin'," or "Don't, Johnny," or "Be quiet, Alice!" is very, very far from being "an influence" on your children's morals, minds or manners.

HOME EDUCATION

A Supreme Court Justice whose education had been cut short in his youth by the Civil War, when asked how, under the circumstances, his scholastic attainments had been acquired,

answered: "My father believed it was the duty of every gentleman to bequeath the wealth of his intellect, no less than that of his pocket, to his children. Wealth might be acquired by 'luck,' but proper cultivation was the birthright of every child born of cultivated parents. We learned Latin and Greek by having him talk and read them to us. He wrote doggerel rhymes of history which took the place of Mother Goose. He also told us 'bed-time stories' of history, and read classics to us after supper. When there was company, we were brought down from the nursery so that we might profit by the conversation of our betters."

We certainly hear a great deal about the troubles of parents in coping with the modern generation, but children of to-day—little ones—are exactly the same material that they have always been. So if the parents of young girls who are "out of hand" would honestly search their memories, they would perhaps find they did not bother too much about keeping them "in hand" when little. "In hand" does not mean in strict and unsympathetic control. It means treating them as reasoning beings. It means infinite love and unflagging patience to develop qualities of honor, proper pride and self-respect.

Volumes full of "manners" acquired after they are grown are not worth half so much as the simplest precepts of right living and thinking acquired through having known nothing else.

THE OLD GREY WRAPPER HABIT

How many times has one heard some one say: "I won't dress for dinner—no one is coming in." Or, "That old dress will do!" Old clothes! No manners! And what is the result? One wife more wonders why her husband neglects her! Curious how the habit of careless manners and the habit of old clothes go together. If you doubt it, put the question to yourself: "Who could possibly have the manners of a queen in a grey flannel wrapper? And how many women really lovely and good—especially good—commit esthetic suicide by letting themselves slide down to where they "feel natural" in an old grey flannel wrapper, not only actually but mentally.

The woman of charm in "company" is the woman of fastidiousness at home; she who dresses for her children and "prinks" for her husband's home-coming, is sure to greet them with

greater charm than she who thinks whatever she happens to have on is "good enough." Any old thing good enough for those she loves, most! Think of it!

A certain very lovely lady whose husband is quite as much her lover as in the days of his courtship, has never in twenty years allowed him to watch the progress of her toilet, because of her determination never to let him see her except at her prettiest. Needless to say, he never meets anything but "prettiest" manners either. No matter how "out of sorts" she may be feeling, his key in the door is a signal for her to "put aside everything that is annoying or depressing," with the result that wild horses couldn't drag his attention from her—all because neither she nor he has ever slumped into the grey flannel wrapper habit.

So many people save up all their troubles to pour on the one they most love, the idea being, seemingly, that no reserves are necessary between lovers. Nor need there be really. But why, when their house looks out upon a garden that has charming vistas, must she insist on his looking into the clothes-yard and the ash-can?

She who complains incessantly that this is wrong, or that hurts, or any other thing worries or vexes her, so that his inevitable answer to her greeting is, "I'm so sorry, dear," or "That's too bad," or "Poor darling, it's a shame," is getting mentally into a grey flannel wrapper!

If something is seriously wrong, if she is really ill, that is different. But of the petty things that are only remembered in order to be told to gain sympathy—beware!

There is a big deposit of sympathy in the bank of love, but don't draw out little sums every hour or so—so that by and by, when perhaps you need it badly, it is all drawn out and you yourself don't know how or on what it was spent.

All that has been said to warn a wife from slovenly habits of mind or dress may be adapted to apply with equal force in suggesting a rule for husbands. A man should always remember that a woman's regard for him is founded on her impressions when seeing him at his best. Even granting that she has no great illusions about men in general, he at his best is at least an approximation to her ideal—and it is his chief duty never to fall below the standard he set for himself in making his most cogent appeal. Consequently he should continue through

the years to be scrupulous about his personal appearance and his clothes, remembering the adage that the most successful marriages are those in which both parties to the contract succeed in "keeping up the illusion." It is of importance also that he refrain from burdening his wife with the unending worries of his business day. Many people insist that the wife should be ready to receive a complete consignment of all his troubles when the husband comes home at the end of the day. It is a sounder practise for him to save her as much as possible from the petty trials of his business; and, incidentally, it is the best kind of mental training for him to put all business cares behind him as he closes the door of his office and goes home. When it is said that a husband should not fling all the day's trifling annoyances into the lap of his wife without reflecting that she may have some cares of her own, there is no intention to indicate that a wife should not have a thorough understanding of every vital situation in her husband's affairs. Complete acquaintance and sympathy with his work is one of the foundation stones of the domestic edifice.

THE FAMILY AT TABLE

Whether "there is company" or whether the family is alone, the linen must be as spotless, the silver as clean, and the table as carefully set as though twenty were coming for dinner. Sloppy service is no more to be tolerated every day at home than at a dinner party, and in so far as etiquette is concerned, you should live in exactly the same way whether there is company or none. "Company manners" and "every-day manners" must be identical in service as well as family behavior. You may not be able to afford quantities of flowers in your house and on your table, or perhaps any, but there is no excuse for wilted flowers or an empty vase that merely accentuates your table's flowerlessness. There are plenty of table ornaments that need no flowers. In the same way the compotiers can be filled with candies or conserves of the "everlasting" variety; silver-foiled chocolates or nougat, or gum drops or crystalized ginger or conserved fruits—will keep for months! But the table must be decorated and a certain form observed at the dinner hour; otherwise grey flannel wrapper habits become imminent. Letters, newspapers, books have no place at a dinner table. Reading at table is

allowable at breakfast and when eating alone, but a man and his wife should no more read at lunch or dinner before each other or their children than they should allow their children to read before them.

WHO GETS THE MORNING PAPER FIRST?

The question as to who has first right to the morning newspaper often creates a heated family argument. But most agree that father is the first on the list unless he takes the only paper to the office leaving the family none. In that case his turn is last.

Usually people sit with bowed heads while grace is being said, but in some clergymen's families, they stand. It is a matter for the head of the family to decide. When a clergyman is present he should always be asked to say grace.

THE TABLE NOT A PLACE FOR PRIVATE DISCUSSION

One very bad habit in many families is the discussion of all of their most intimate affairs at table—entirely forgetting who-ever may be waiting on it; and nine times out of ten those serving in the dining-room see no harm, if they feel like it, in repeating what is said. Why should they? It scarcely occurs to them that they were "invisible" and that what was openly talked about at the table was supposed to be a secret!

Apart from the stupidity and imprudence of talking before witnesses, it is bad form to discuss one's private affairs before any one. And it should be unnecessary to add that a man and his wife who quarrel before their children or the servants, deprive the former of good breeding through inheritance, and publish to the latter that they do not belong to the "better class" through any qualification except the possession of a bank account.

Furthermore, parents must never disagree before the children. It simply can't be! Nor can there be an appeal to one parent against the other by a child.

"Father told me to jump down the well!"

"Then you must do it, dear," is the mother's only possible comment. When the child has "jumped down the well," she may pull him out promptly, and she may in private tell her

husband what she thinks about his issuing such orders and stand her own ground against them; but so long as parents are living under the same roof, that roof must shelter unity of opinion, so far as any witnesses are concerned.

DIVORCE

Divorce is much too serious a subject to be more than barely mentioned in such a book as this. If two persons are truly mismatched they certainly and their children perhaps, are better off if they part. The only consideration of vital importance is that they shall not part because of a transient "love-for-another" attack, and that they shall honestly consider the price to be paid by their children. When children greatly love both parents the price is almost too much ever to ask. Where they love only one—or none—there is no payment to be made.

CERTAIN DIVORCE CONVENTIONS

Although the attitude of divorced persons toward their ex-husbands and wives is somewhat dependent upon personal feelings, the strict rules of etiquette demand that the divorced meet as total, and unspeaking, strangers. Because unless there was irreparable injury or an antipathy that makes friendliness impossible, there would seem to be insufficient reason for such an upheaval of home and family as divorce.

It is natural therefore that conventions are shocked when divorced persons meet each other in apparent friendliness.

Divorce should in no way change the relationship between either parent and the children. Nothing that either father or mother may have done—unless it has been an injury to the children themselves, or unless they of themselves feel a personal antipathy—is sufficient cause for any change in their status as parents.

CHAPTER XXXIX

AMERICAN NEIGHBORHOOD CUSTOMS

Aside from the fixed rules for speech and manner and deportment, which are for all well-bred persons the same, people living in this neighborhood or that, follow the customs of the locality in which they live. In other words, to *do exactly as your neighbors do*, is the only sensible rule.

SHOWERS

Showers are friendly neighborhood gatherings held usually in honor of a bride, or a new householder, or a neighbor returned after a long absence.

The setting for a shower can be almost anything—a luncheon, a dinner, an afternoon tea, an evening party, or even a morning sewing circle.

The invitation is either telephoned—"I'm having a linen shower for Mary on Tuesday at three o'clock"—or the invitation is written on the card of a young married friend, or on the card of the mother of a friend.

Shower for Miss Mary Smith Tuesday, May 10th, 9 P. M.
(Or whatever hour is chosen.)

Since none but the intimate friends of Mary are asked, a girl friend writes on her own card:

Tuesday May 10th at 4 o'clock.
Shower for Mary.

It is not supposed to be quite appropriate for the invitations to be sent out by Mary's mother or sister, as each person invited is expected to "shower" Mary with a present. And although gifts are expected upon receipt of a wedding invitation, the shower is in better taste when given by a friend.

Sometime the "shower" takes the form of a surprise party—especially one that is for the benefit of a new house-owner or a newly arriving clergyman. Neighbors gather on a certain evening, each bringing a gift, and perhaps an eatable contribution toward the supper.

If the invitation specifies "linen" or "kitchen utensils" or "silk stockings," the gifts should be those indicated. Sometimes the "showered" presents are given in place of wedding gifts. Sometimes they are an extra expression of generosity. Sometimes they are the donation of a small sewing circle of the bride's most intimate friends who have been busy throughout a number of months hemming or embroidering a set of "friendship" table linen, each piece of which is embellished and "signed" by the sewer. For those who in this busy age have time for such expressions of affection, such gifts have certainly a charming and personal sentiment that a bride can scarcely fail to appreciate.

Wedding presents are sent from the shop where they are bought, but gifts for a shower are given personally—usually upon arrival; but sometimes the packages are taken at the door and put with the others on a table in another room. Then, when everyone has come, the guest of honor is led to the display of packages to open them one by one and thank each donor. "Oh, Alice, how lovely!" "Oh, thank you, Jim." "I never saw anything so pretty!" etc. Sometimes cards are enclosed; otherwise, when the boxes are opened, each giver, if necessary, says, "From me."

After that, at tea time, the guests are offered light refreshments of tea or coffee and cakes, or if in the evening, coffee and cakes and ice-cream; or if at meal time, a buffet luncheon or supper.

In the evening men are always included, especially if the "shower" is for a married couple or a clergyman. But the morning shower for a bride usually includes none but her girl friends. In the afternoon men are sometimes invited and sometimes not.

SINGING AND SEWING CIRCLES

Singing circles meet usually in the evenings and include men as well as women. They sing for a while and then have a buffet supper or more light refreshments such as coffee and

sandwiches, or ice-cream and cake, or fruit cup with cake or biscuits of some sort. Very often they give a concert at the end of the year. Otherwise there are no rules for singing circles—except to ostracize those who can't keep in tune.

The hostess at whose house a sewing circle meets should have an extra supply of different sized thimbles, and of needles and several pairs of scissors and spools of thread. Usually a member with a good reading voice and clear enunciation is chosen to read aloud while the others sew. What they sew depends upon the purpose of the class, which may be to make garments for a nursery or hospital or other organization; or, having no object other than meeting socially, the members sew for themselves. Very often a sewing circle or a reading class is also a lunch club which meets weekly or fortnightly at the houses of the various members. They sew from eleven until about one and then have either a sit-down or a buffet luncheon.

BRIDGE TABLES AND PRIZES

When the players are all of equal skill, they sometimes cut for tables as well as seats. Usually, however, the hostess writes four names on a slip of paper and in this way seats together the players she thinks most agreeable to each other.

Place cards are unsuitable, because the position of each player is determined by cutting, the two highest playing together as well as having choice of seats.

Prizes for highest and second highest score are given by the hostess at large bridge parties—particularly where playing “for money” is not customary. The prize known colloquially as a “guest prize” is simply a gift because it is received and not won. Should the guest for whom it is intended chance also to be “high score,” she can ask that the next highest receive first score prize and the third highest receive the second prize. If she choose, however, she is entirely within her rights to take both “guest” and “first” prize home. She must on no account give away her guest prize.

HOURS FOR PARTY-GIVING

The hour chosen for a meal or a party or a game or a visit should always be that of neighborhood custom. To invite friends to dine two hours later than their habitual meal-hour

is far more likely to distress than impress them with what may be intended as a fashionable innovation. Because people dine in London at nine is no reason for upsetting the digestions of those of us who prefer to dine at seven. If weddings in the evening are customary in your neighborhood, then have your wedding in the evening too. If, on the other hand, a nine o'clock dinner hour and a noon wedding are customary, then even though you forage in the ice-box an hour or more before the dinner hour, at nine you dine and at noon you marry, even though a moonlight wedding is the one that has ever been your especial fancy.

If neighbors pay visits in the evening—or if morning is the hour preferred—you take your protesting husband with you in the evening, or go by yourself in the morning, no matter how inconvenient to you personally either hour may be.

BEHAVIOR THE SAME AT EVERY SORT OF PARTY

Apart from details which are included in the simple rule to provide necessary implements or equipment such as needles, etc., as suggested above for a sewing circle; and tables, cards, score pads and pencils for a card party, the behavior of the hostess and her guests is precisely the same whether in a palace or in a bungalow.

It makes not the least difference whether Mrs. Neighbor walks a hundred paces and is announced by a butler, or whether three steps take her from the front door, which she found ajar, to the sitting room.

Every sort of party, whether it be a tea, a wedding, a christening, a silver wedding, a supper, a dance, a meeting of a sewing or book club, an engagement party, a shower, housewarming, tea for some one person or for the hostess alone, is governed by the same rules:

The hostess—usually alone, but on occasions with a daughter or a guest of honor who may be receiving with her—always stands in the principal room of the house, and shakes hands with each arriving guest. The guests then exchange greetings with friends and do whatever they please before taking refreshments. They may devote the time to dancing, or playing cards, or listening to music or a reading, if it is that kind of party; or they congratulate the bride and groom, or are shown over

the house, or watch the unwrapping of the showered presents; but eventually they always go into the dining-room and help themselves—or are helped—to light or substantial refreshments set out upon the dining-table.

For a between-meal hour the refreshments consist of sandwiches, cake, and tea in the afternoon; or chocolate and cake, or ice-cream and cake, or bouillon and sandwiches—or all of these—at night.

After the refreshments are concluded the guests go home, or continue dancing or playing cards or games as the case may be.

CHAPTER XL

WHEN MRS. THREE-IN-ONE GIVES A PARTY

The following information is addressed especially to the thousands of housekeepers who constantly ask about the various problems of running a house without the assistance of a servant. In giving either a lunch or dinner they must be three persons in one: cook, waitress, and at the same time a tranquil and apparently unoccupied hostess.

Let us begin with dinner-giving, because in every service-lacking situation expediency is the only possible guide. In other words, you follow such directions in the "Formal Dinners" chapter as are practical, and change or omit all those which are not.

It is absolutely impossible—as impossible as to give a piano recital without a piano—for any one to give a "correct" informal dinner, far less a "formal" one, and be cook in the kitchen and waitress at the table yourself. That is certain! But you can, if you are a good cook—which means merely normal intelligence, capacity for taking pains plus the knowledge of what good food should be like—provide delicious food, set upon an attractive table, and an evening of enjoyment for your friends.

As a matter of fact the real stumbling block is the word "formal," which is incorrectly applied to occasions having no characteristics of formality about them. And before going further, it may be as well to explain that "formal dinner" means a dinner strictly circumscribed by inflexible rules of ceremony, all of which are to be found in Chapter XIII, and the conventional service of informal dinners in Chapters XIV and XV.

It is very necessary—if you are giving a dinner—that you read these rules, even though many of them are seemingly of no use to you, because you never know when the knowledge of them will prove of value. But having read them, you need

remember only such as you find practical—precisely as you choose a heavy coat for weather at zero and leave it in the closet on a day in July. Your choice of acceptable details is really as commonplace as that! Therefore the word “formal” should be left in the dictionary so far as the vocabulary of the average hostess is concerned, and very certainly it is useless and encumbering to you who for the purpose of this chapter are to be known as “Mrs. Three-in-One.”

AGAIN THE BUFFET!

One of the very nicest and most fashionable entertainments that can be given, and one especially practical for the servantless house, is the buffet lunch or supper or dinner. It is in fact the solution of how to give a big party perfectly, without any of the handicap of a serviceless sit-down meal, or the pretensions of a caterer's meal and hired-for-the-occasion waiters. Full details for buffet meals are given at the end of the chapter on Informal Dinners as well as in the chapters on Teas and Weddings.

TABLE SETTING AT HOME OR FOR COMPANY

The setting of every dinner table follows convention in that an ornamental article of silver glass or china is put in the middle, and other dishes,—no matter what they contain—are placed around it in an evenly spaced design. You put a plate at each place with knives and spoons at the right and forks at the left and then—finding further rules impracticable, you discard them.

For instance, at Mrs. Worldly's or any other table, the napkin ALWAYS is laid on the place plate and no food—not even water in the glasses—is ever served until she is seated at the table. But if you have no service equipment except your own fingers you naturally solve your problem of how to secure the greatest smoothness with least effort or disturbance.

Mrs. Worldly's objective is meticulous observance of conventional rules, whereas your aim is to serve your dinner without leaving your place at table. Getting up and sitting down—especially if all of your men guests jump up to help you every time you make a move—inevitably results in discomfort and confusion.

As the dinner cannot possibly be classed as "formal," bread and butter, condiments, even salad and dessert may be put on the table.

At the side of your own chair, it is convenient to have a tea wagon. This is an unacceptable article of furniture from an ultra-fashionable point of view, but is admitted as a convenience in the servantless house. But a still better piece of furniture is a plain three-shelf stand with a back, and with the open side toward you.

If your first course is to be a cold one, you break the rule of "no food at places in proper service" and have the oysters or melon or grapefruit on each service plate when you go in to dinner. If you start with soup, you can set your table conventionally with a folded napkin on the service plate. The best way to keep the soup hot, during the time you are receiving your guests, is to put it in a scalding hot tureen with a stack of equally hot soup plates at your own place, and cover the tureen with a soup-cosey, which is made like a tea-cosey of wool batting with a linen cover. Left standing for a few minutes the plates will not cool more than sufficiently to handle. If your meat course is of curried veal or chicken and rice, or chicken *en casserole*, it may be put at your husband's place in a chafing dish with a lamp lighted under it.

There could, of course, be a second chafing dish containing potatoes or other vegetables. Or, you can use vegetable dishes with a double bottom, the lower compartment filled with boiling water.

Best of all,—if you have people to dinner often, and prefer substantial roasts to chafing dish mixtures,—is to have your husband carve and serve a regular meat course from a hot-box placed at the left side of his chair. Such a box is made of tin like a small nursery refrigerator, but with a hot charcoal element instead of an ice compartment and a door at the side instead of on top. In this you put all the hot food required, fish and roast and vegetables, and hot dessert too, as well as hot plates.

Salad and dessert also, if cold, may be put either on the table or on the top of the shelves next to you. Just before the time for your guests to arrive, you, of course, put all the food in its place, either on the table or in the hot-box, before you go to receive them.

GOING IN TO THE DINING-ROOM

When your guests are assembled, you open the door to the dining-room. If it is down a hall, you say: "Shall we go in to dinner?" Or if there is a stranger or any other special guest of honor, you say to your husband: "John, will you take Mrs. Stranger—or Mary—in to dinner?" And then generally to the others: "The rest of us will follow."

Your husband gives his right arm to the guest of honor and leads the way. The others follow in no particular order, except that your women guests, unless much younger, precede you. Or—and more usually—the women go into the dining-room first and your husband follows with the other men.

You seat your guests by standing at your own place and telling each where she or he is to sit. "Mrs. Brown on John's right, Mary on his left, Alice there, Mr. Brown here by me," etc.

Then of course you sit down and take the soup-cosey off the tureen. (You might have a hook on the underside of the table and a loop on the cosey to hang it out of the way.) You ladle the soup and it is necessarily "handed from one to another." The lady at your husband's right is helped first and the one at his left second. Then the other ladies and then the men. At the end of the course the empty soup plates have to be handed back and put on the lowest shelf of the piece of furniture next to you. Or if your husband has the hot-box next to him, it can have a shelf under it too, and he as well as you can put used plates out of sight, and best of all, avoid the handling of them by any one but him and you, since he can easily reach the plates nearest him and you can do the same with the few near you.

Whether there is a roast and vegetables in the hot-box or merely chafing dish food, the man of the house carves and serves the meat course. The vegetable dishes are passed from hand to hand as are also the salad and dessert.

As has already been said, the problem of giving a servantless dinner necessarily conflicts with all rules for service with a dinner—because service is "what there isn't," meaning that there are no rules except those of courtesy and *expedience*. All serving and carving must be done on the table, and the guest at the right of the host is served first. Even if the hostess were



AFTERNOON TEA AT MRS. THREE-IN-ONE'S

WHETHER THE TEA-TABLE IS SET WITH GEORGIAN SILVER AND PORCELAIN AT MRS. WORLDLY'S, OR WITH CROCKERY AND GLASS KETTLE ON A PAINTED TIN TRAY AT MRS. THREE-IN-ONE'S, THE SERVICE IS IN EVERY DETAIL THE SAME.

serving, she would be asked her choice, and the plate passed the shortest way round the table irrespective of right or left. Other dishes, from which people help themselves, are begun by whoever is nearest to such dishes, and then handed either right or left, it makes no difference which. But if children are sitting on one side of the table and older people on the other, the dish would naturally be sent in the direction of the older people. In other words, the ordinary rules of politeness are always observed when not impracticable. When stumbling blocks are encountered, the expedients of overcoming them must be devised by each hostess herself.

AS TO CHOICE OF MENU

Always choose the dishes which you can prepare especially well. A good dinner is much more dependent upon excellence than upon selection. Don't attempt anything that you have not tested. It doesn't really matter whether you give people dinner-party saddle of lamb or breakfast liver and bacon,—what really matters is that the food shall be good of its kind.

OTHER DETAILS OF EXPEDIENCY

If an implement is dropped, the least disturbance would be to have the person who dropped it, pick it up, wipe it on a piece of bread—and braving the possibility of germs—say nothing. If a member of the family sees a fork dropped by a guest, she—or he—would naturally pick it up and go and get a clean one and create a disturbance which the adroit guest will easily prevent.

When receiving dinner or lunch guests, your husband opens the front door, greets them, and helps the women take off their wraps in the hall. Or perhaps they take them off in your bedroom.

On every-day occasions when visitors ring, you open the door yourself. If you are a newcomer, the visitor tells you: "I am Mrs. Brown. I live in the brick house across the street."

The visitor either hands you her cards then and there or she leaves them on the nearest table.

Of course you can scarcely say you are "not at home," and unless your really intimate friends have a special ring, they,

as well as strangers, meet an unopened door at such times as you do not find it convenient to see "visitors."

If you are giving a card party, either you leave your front door open—except in very cold weather—and stand near enough to greet those coming in, or else you have to ask a relative or friend to open the door for you. After finishing the game, tea should be found previously arranged on the dining-room table—or probably this would be an occasion when a tea wagon is very likely to prove useful, and "expedience" as already explained is of first importance.

You have to start the kettle boiling on the tea tray or in the kitchen some time when you are "dummy," toward the close of the game. The things that you choose for tea will probably be cake and sandwiches—though biscuits or gingerbread, "timed" to be baked at the right moment, is within the skill of the especially competent.

Of course it is always possible to hire special dinner-party cooks, waitresses, and waiters, who can cook and serve for every sort of entertainment. But in a small apartment or in a bungalow that everybody knows is normally run by yourself alone, to acquire suddenly a staff of servants is likely to give an impression of pretentious effort.

The best, the only advice that is worth anything at all, is to give your friends the best that you *easily* can, and to invite people because you like them and not to worry about what can't be helped. Remember that well-bred people are never self-conscious as to what impression their possessions, or lack of them, may be making; whether their estate be great or small, they accept the one as unselfconsciously as the other.

HOSPITALITY NOT DEPENDENT UPON WEALTH

The fact that one is able to spend very little is no bar at all to hospitality. A young couple living in a single room, that has a folding sofa-bed, so that the room can be made into the semblance of a sitting-room, ask friends they care for—and others are of no importance—to come to their "home-in-a-room."

Where people do things with modest hospitality, and fail, it is not because of their stinted means, but because of their own attitude. They mentally if not actually apologize, which is fatal. They entirely overlook the fundamental fact that hos-

pitality is far more dependent upon personality than upon lavishness of provision.

The real secret of successful party-giving is simply the gift of never outgrowing a child's imagination. In other words, the spirit of "let's pretend," which enters into the play of all children, is the very spirit that animates the subconscious mind of every ideal hostess.

Unless you really love the game of hospitality, unless you delight to have the friends you like share your festival, your party, even though it be given in a palace with rows of lacqueys and a ton of choicest viands, will be but a heavy procession of over-richly laden minutes. Whereas if the enthusiasm of your welcome springs from innate friendliness—from joy in furthering the delight of good-fellowship beneath your own roof—you need have little doubt that those who have accepted your hospitality once, will eagerly look forward to doing so again and again.

CHAPTER XLI

TRAVELING AT HOME AND ABROAD

To do nothing that can either annoy or offend the sensibilities of others, sums up the principal rules for conduct under all circumstances—whether staying at home or traveling. But in order to do nothing that can annoy or give offense, it is necessary for us to consider the point of view of those with whom we come in contact; and in traveling abroad it is necessary to know something of foreign customs which affect the foreign point of view, if we would be thought a cultivated and charming people instead of an uncivilized and objectionable one. Before going abroad, however, let us first take up the subject of travel at home.

SPECIAL DIRECTIONS FOR NOVICE TRAVELERS

Whether you are going on a long journey or a motor trip, or merely to spend a week-end with a friend, your first concern is your luggage, which should be chosen to look nice and to give little trouble. Nothing makes a worse impression upon one's fellow travelers than disreputably broken-down bags and clattering numerous carry-alls and bundles.

ON A RAILROAD TRAIN

On a railroad train you should be careful not to assail the nostrils of fellow passengers with strong odors of any kind. An odor that may seem to you refreshing, may cause others who dislike it and are "poor travelers" to suffer really great distress. There is a combination of banana and the leather smell of a valise containing food, that is to many people an immediate emetic. The smell of a banana or an orange is in fact to nearly all bad travelers the last straw. In America where

there are "diners" on every Pullman train, the food odors are seldom encountered in parlor cars, but in Europe where railroad carriages are small, one fruit enthusiast can make his traveling companions more utterly wretched than perhaps he can imagine. The cigar which is smoldering has, on most women, the same effect. Certain perfumes that are particularly heavy, make others ill. To at least half of an average trainful of people, strong odors of one kind or another are disagreeable if not actually nauseating.

In the dining-car on a day's journey you do not usually speak to your companion at table, beyond a possible "May I have the salt, please?" But in a country hotel, or on an ocean voyage where you sit next to the same person for a number of meals, it is extremely snobbish and bad-mannered to sit in wooden silence. The fact that you are polite to people transiently placed next to you commits you to nothing. You do not at the end of a journey continue the acquaintance unless you mutually happen to want to.

During the day on a sleeping car the seat which faces forward belongs to the occupant of the lower berth and the occupant of the upper berth rides backward. It would be an act of courtesy for the lady who has the right to the seat facing forward to ask her companion if she minds riding backward—and if she does, to make a place at her side. The window seat would naturally belong to her—or the choice—if she prefers the other.

GOING TO BED ON A PULLMAN SLEEPER

Whether you have a drawing-room, a section or a berth, you ring for the porter to make up your berth when you are ready to go to bed. If you have a drawing-room or stateroom, you shut your door and go to bed. If, however, you have an upper berth, first finish for the night in the dressing-room—so that you won't have to get down again—and then ask the porter to bring you a step-ladder. In the morning when you want to get down, you ring the bell inside your berth and ask for the step-ladder. You dress as much as you can in your berth, because there is no privacy in the dressing-room and very little space.

On a long journey the dressing-room is a little more available as people get up at different hours; but when a train arrives

in the early morning, it is best to bathe and redress at the hotel. If you are staying on the train, you choose an unoccupied hour, and undress and redress in the dressing-room as best you can.

CHILDREN ON TRAINS

Any number of people not only let small children eat continuously so that the car is filled with food odors, but occasional mothers have been known to let a child with smeary fingers clutch a nearby passenger by the dress or coat and seemingly think it cunning! Those who can afford it, usually take the drawing-room and keep the children in it. Those who are to travel in seats should plan diversions for them ahead of time; since it is unreasonable to expect little children to sit quietly for hours on end by merely telling them to "be good." Two little girls on the train to Washington the other day were crocheting doll's sweaters with balls of worsted in which were wound wrapped and disguised "prizes." The amount of wool covering each might take perhaps a half hour to use up. They were allowed the prize only when the last strand of wool around it was used. They were then occupied for a while with whatever it was—a little book, or a puzzle, or a game. When they grew tired of its novelty, they crocheted again until they came to the next prize. In the end they had also new garments for their dolls.

LADIES DO NOT TRAVEL WITH ESCORTS

In a curiously naïve book on etiquette appeared a chapter purporting to give advice to a "lady" traveling for an indefinite number of days with a "gentleman escort!" That any lady could go traveling for days under the protection of a gentleman is at least a novelty in etiquette. As said elsewhere, in fashionable society an "escort" is unheard of, and in decent society a lady doesn't go traveling around the country with a man; a woman who does is outside the pale of society, in which case social convention, at least, is not concerned with her.

Ladies are sometimes accompanied on short, direct trips by gentlemen of their acquaintance, but not for longer than a few hours.

If a lady traveling alone on a long journey, such as a trip across the continent, happens to find a man on board whom

she knows, she must not allow him to sit with her in the dining-car more often than a casual once or twice, nor must she allow him to sit with her or talk to her enough to give a possible impression that they are together. In fact, she would be more prudent to take her meals by herself, as it is scarcely worth running the risk of other passengers' criticism for the sake of having companionship at a meal or two. If, on a short trip, a man asks a young woman whom he knows, to lunch with him in the dining-car, there is no reason why she shouldn't.

THE YOUNG WOMAN TRAVELING ALONE

In America, a young woman can go across everyone of our thousands upon thousands of railed miles without the slightest risk of a disagreeable occurrence if she is herself dignified and reserved. She should be particularly careful if she is young and pretty not to allow strange men to "scrape an acquaintance" with her. If a stranger happens to offer to open a window for her, or get her a chair on the observation platform, it does not give him the right to more than a civil "thank you" from her. There are certain men whom a girl with any experience would check. There are others who are quite ingenuously friendly and could be talked to with safety to almost any extent. But unless a girl is capable of distinguishing one from the other, she would better eat her meals in silence with her attention fixed upon the scenery. However, let us suppose she is a judge of faces and drifts into conversation with an obviously well-behaved youth, she should remember that talking with him at all is contrary to the proprieties, and that she must be doubly careful to keep him at a formal distance. There is little harm in talking of utterly impersonal subjects—but she should avoid conversation that is personal, and on no account tell him the story of her life.

Every guardian should also warn a young girl that if, when she alights at her destination, her friends fail to meet her, she **MUST NOT** be persuaded by the kindness of a stranger, whether man or woman, to get into a vehicle to be driven to her destination. The safest thing to do in such case is to walk. But if the distance is too great, she should go to the ticket seller or some one wearing the railroad uniform and ask him to select a vehicle for her.

WOMEN ALONE IN AMERICAN HOTELS

You should always write (or telegraph) the hotel in advance for your accommodation. A typical telegram reads:

Reserve outside single room with bath for next Tuesday night.
Mrs. John Hawkins.

(Another of the few occasions when "Mrs." belongs with your signature.)

A letter is a little more explicit:

Proprietor of the Drake Hotel,
Chicago, Ill.

Dear Sir:

Please reserve two single rooms with baths or with a bath between, for myself and daughter. We are due to arrive in Chicago at five o'clock on the afternoon of December sixth, and shall stay a week.

I prefer average priced, outside, rooms not higher than the fourth floor.

Very truly yours,
G. K. Smith.

Kindly confirm reservation to
Mrs. Arthur L. Smith, Brightmeadows, Ill.

Both letter and telegram must state clearly the hour of your arrival, number of persons, whether rooms are to be with or without bath, and the approximate length of your stay.

THE ARRIVAL AT A HOTEL

Your arrival at a hotel is always precisely the same unless you walk in without baggage. Otherwise, a doorman opens the door of your car or taxi and deposits your luggage on the sidewalk. If the hotel is crowded this individual will ask: "Have you engaged rooms?" If you say "Yes," all is well, but if you say "No," the reply is: "Very sorry, but there is not a room in the house." This means that you have to go to another, or maybe to several other hotels. So you should not only wire or write, but ask for a reply!

Usually a day or two is sufficient notice, but at the time of a

political convention or a big football game, or any other occasion of crowded hotels, you must sometimes write months in advance, and not think of going to the hotel unless you receive word that you will be accommodated.

However, let us suppose it is an ordinary occasion and that you have your room. A bell-boy dashes or saunters out, takes your bags from the sidewalk and carries them into the lobby and deposits them not far from the desk. In a typical hotel there is a counter with one man or two behind it. In the gigantic city hotels there are divisions of desks, labeled "Rooms," "Accounts," "Inquiry," etc.

In either case you go to the desk, or to the division marked "Room Clerk," and say: "I am Mrs. Arthur Smith. I telegraphed you Friday." If you have had no answering telegram, there is always the chance that the clerk may say, "Very sorry, but we have not had a vacancy. The Bakers' Convention is meeting here. We would have telegraphed you but you gave us no address." Which means that you will probably have to go to hunting for a place to sleep. Maybe in a small hotel, or boarding house, perhaps in the house of some one willing*to take a stranded stranger in.

However, let us suppose your room is waiting for you. The clerk turns the register round for you to write in it.

REGISTERING IN A HOTEL

A gentleman writes in the hotel register:

"John Smith, New York."

Never under any circumstances "The Hon." and not "Mr." if he is alone. But if his wife is with him, the prefix to their joint names is correct:

"Mr. and Mrs. John Smith, New York."

He should not add his street and house number. If he wants to leave a forwarding address, or the hotel for its own information asks for his complete address, he writes it on a separate card or sheet of paper. Neither "John Smith and Wife" nor "John Smith and Family" is good form. If he does not like the "Mr." before his name he can sign his own without, on one

line, and then write "Mrs. Smith" on the one below. The whole family should be registered:

John T. Smith,	New York
Mrs. Smith,	"
and maid (<i>If she has brought one</i>)	
Miss Margaret Smith,	New York
John T. Smith, Jr.,	"
Baby and nurse.	"

Or, if the children are very young, he writes:

Mr. & Mrs. John T. Smith, New York, 3 children and nurse.

"Miss" is prefixed to the names of girls over five, but small boys are registered John or Henry. "Master" is used sometimes but it is rather suggestive of fear that a small child may not be accorded respect.

One exceptional occasion when a lady signs her name "Miss" or "Mrs." is in a hotel register:

"Miss Abigail Titherington" is correct, or "Mrs. John Smith," never "Sarah Smith."

Returning now to "you," whom we are personally conducting: You sign your name, Mrs. Arthur L. Smith, Brightmeadows, Ill. As soon as you have registered, the clerk hands the key, not to you, but to the bell-boy, who again gathers up your bags and starts in the direction of the elevators. You follow. (If you have many bags, there will be two boys.) In some hotels—notably those in Boston—they send a maid as well as a bell-boy upstairs with each woman guest. (Whether the guest is to be protected from entering a room alone with a bell-boy, or the bell-boy protected from being left alone with the guest, has never been explained.) In any case, the bell-boy having jerked all the shades up, and the maid having pulled them down, each receives a quarter and departs.

Any service that you really require, you telephone for. You tell the operator to give you "The Desk" if you want to ask about mail, or to give the name of a visitor you are expecting.

You call "The Porter's Desk" if you have any inquiries about luggage or trains—a hotel will always send for luggage, also dispatch it. You call the "Starter" if you want a taxi at a certain hour; the "News Stand" for magazines, newspapers or theatre tickets, and "Room Service" when you want food sent up to you.

BREAKFAST IN YOUR ROOM

In the morning, for instance, if you want to breakfast in your room, you say "This is Room 107, please send coffee and rolls for one." Presently the waiter brings in a tray with your order. If it is a first-class hotel he carries in a long narrow table that fits between twin beds or stands beside a single one. It is completely set: damask cloth, china, glass, silverware and thermos pitchers and possibly lamp-lighted dishes to keep the food hot.

It is entirely proper to receive the waiter in whatever you happen—or happen not—to have on. As the colored attendant said to the timorous lady in the Turkish bath, "Deed honey you'se no treat to me!" Waiters are used to carrying breakfast trays into the presence of all varieties of pajamas and negligées, and it is not necessary for even the most old-fashioned lady to be completely clothed in her dress and hat in order to receive him.

He places the table between twin beds or in a small hotel puts the breakfast tray on the bed, and then immediately leaves the room. He returns later for the table and check, which can be paid in cash or at the desk when room is paid for. The room waiter receives from twenty-five to fifty cents, according to amount of the breakfast check and whether it is for one or two.

In an American plan hotel, your meals are charged for at so much a day or week, and are paid for with the room bill at the end of the week, or when you leave. Nearly all hotels require that a guest give twenty-four hours' notice before leaving. If you are stopping only for the night, you say so when you arrive. Twenty-five or fifty cents extra is charged for a meal in your room.

To have your clothes washed, telephone that you want your laundry sent for. Pressing is usually done by the regular valet or lady's maid. On a boat or in a small hotel, when you don't know where to have any pressing done, you ask a stewardess or a chambermaid tactfully: "Where can I have my dress pressed?" She will then answer "I will do it for you," or tell you who will.

HOTEL STATIONERY

In Europe only the hotels of highest luxury furnish stationery gratis for guests to write on, but all American hotels, the littlest as well as the greatest, give their guests as much writing paper as they need. It is exceedingly bad manners to take it away in bulk or to waste it.

HOTEL RULES OF PROPRIETY

It is strictly against the rules of every reputable hotel to receive a visitor of the opposite sex in a bedroom. If you have a private sitting-room, you can have everyone you please take a meal in it with you, or you can receive whomsoever you please, so long as you break none of the ordinary conventions of behavior. Noisy parties, men visitors at unconventionally late hours, or anything that suggests questionable behavior is not permitted in any good hotel.

The woman staying alone in a hotel and having no sitting-room of her own, receives her visitors in any one of the public sitting-rooms that all hotels provide. She is also free to ask whom she will in restaurant or dining-room. There is not the slightest reason why a woman—even though she be very young and very pretty—may not stay in a hotel by herself and have men friends come to see her, and be invited by her to lunch, or to dine, or to have tea. It is not so much a question of suitable age as of suitable behavior. A girl who is dignified, whose friends are of the sort that pass that sharpest of character readers, the House Detective, will never even distantly approach an uncomfortable moment. The woman, on the other hand, who thinks a hotel is a perfect brier-patch to hide away the doing of all the things she oughtn't to do, will find that she might as well have chosen to hide in a show window.

TIPS

The usual tip for a waiter in a restaurant is 10 per cent of the bill, but never less than twenty-five cents in a restaurant with tablecloth on table. If you are staying in an American plan hotel, you give the waiter or waitress at the end of each

week about 5 per cent of the week's board if for one person, but less if the family is large. When going to stay in a hotel you give from two to ten dollars to the head waiter, if you would like a desirable table. And you tip him, when you leave, in proportion to the service rendered. You give him one or two dollars a week, if he has done nothing, and five dollars a week for a family that he has been especially attentive to.

The room waiter receives the regulation ten per cent of the bill, but his fees are slightly larger than those of the dining-room waiters, because a small amount is usually added to the prices on the room-service menu.

In an American plan hotel, a set sum of twenty-five or fifty cents is charged for each meal taken to a room.

The chambermaid in a first-class hotel is given about one dollar a week a room, fifty cents a week in a small inexpensive hotel, or a dollar a month in a boarding house. If you stay one night only, fifty cents for each person in a large hotel, or twenty-five cents in a small one is left on the bureau—in the hope that the chambermaid and not an inquisitive bell-boy will get it!

Other tips: (Nothing to the doorman for putting bag on sidewalk.)

Twenty-five cents if the bell-boy carries baggage to room; fifty cents if the bags are many or very heavy.

Twenty-five cents for paging.

Twenty-five cents to a porter for bringing a trunk to the room, or fifty cents if there is much baggage.

Ten cents for ice water, newspapers, packages, telegrams, etc.

Ten cents for checking a man's coat and hat.

Twenty-five cents for checking a woman's wrap in the dressing room of a high class hotel or restaurant, or ten cents for the coat rack at the entrance to the dining-room.

Fifty cents or one dollar to the elevator starter when you leave, or fifty cents a week to an individual elevator man. If staying long in a hotel that has many elevators, a dollar a month for each operator.

Taxi drivers are tipped about ten cents for a fifty-cent drive, fifteen cents for a dollar drive, and ten per cent for a long wait or distance.

On a train or a boat, twenty-five cents is given to the porter

for carrying an ordinary amount of baggage an ordinary distance. A larger sum for extra weight or distance. For instance, one dollar is the established tip for carrying a suitcase from a Hudson Tube entrance in New York all the way to a train on the Erie Railroad in Jersey City. This is a journey down two flights of steps, twenty minutes in the tube, an underground walk of a quarter of a mile, then up a flight of steps and into a train.

The porter in a Pullman car is given twenty-five to fifty cents for a day, and fifty cents a berth a night. The tip is increased for special service—such as heating invalid's or baby's food, and so forth.

Boot-blacks are tipped five cents, and barbers, manicures and Beauty-parlor specialists on the basis of ten per cent of the bill.

For other lists of tips see index.

It must, of course, be taken into consideration that smart looking people, who frequent expensive hotels, and take drawing-rooms on trains, and have all the evidences of wealth and extravagance, are expected to give bigger tips than people traveling economically. The latter may easily be richer than the former but tips are expected according to appearance.

One piece of advice: You will not get good service unless you tip generously. If you do not care to order elaborate meals, that is nothing to your discredit; but you should not go to an expensive hotel, hold a table that would otherwise be occupied by others who might order a long dinner, and expect your waiter to be contented with a tip of ten cents for your dollar supper! He will be enchanted to serve you a ten cent supper if you will give him the dollar tip!

Tipping is undoubtedly a bad system, but it happens to be in force, and that being the case, travelers, who like the way made smooth and comfortable, have to pay their share of it.

IN A RESTAURANT ALONE

A hotel guest—whether a woman or a man—going down to the dining-room alone, usually takes a book or newspaper, because nothing is duller while waiting for one's "order" than to sit eating bread and butter and looking at the table-cloth, which is scarcely diverting, or at other people, which is impolite.

It is always proper for a woman to wear a hat in a restaurant,

but she may go into the dining-room without one if she is staying in the hotel. In the evening she goes without a hat unless she wears street clothes.

CALLING ON PEOPLE IN A HOTEL

When calling on people stopping at a hotel, you ask for them at the desk and the clerk telephones to their rooms. If they are receiving you upstairs, you are told the number of the room you are to go to, and you go up in the elevator alone and find it yourself. You can ask the elevator boy which floor 666 is on, but in practically every hotel this would be the sixth floor.

If the friends you are waiting to see answer that they are "coming down" you sit in the lobby or the lounge until they join you.

LEAVING A HOTEL

A permanent guest should notify the management a month, or at least a week, in advance of departure, unless the rooms were engaged for a definite period and they are vacated according to agreement.

A transient guest packs his bags, goes to the cashier's desk, pays his bill, tells a bell-boy to bring down the baggage in room 007 and put it in a taxi, or he directs the head porter to have it sent to the station, or expressed to a given address.

TRAVELING IN EUROPE

If you are wise, you will limit your baggage to the minimum when traveling in Europe, and remember, when invited upon a motor trip, that many changes of ravishingly becoming clothes will not compensate your crowded companions for the unreasonable space your fine clothes take up.

Ask yourself: "Do I need this? Can anything I have selected take its place?" And if it is not absolutely necessary, leave it at home.

If you are going on a journey that will include many different stopping places, it is also advisable to arrange your luggage so as to avoid repacking.

The Lovejoys went on a ten-thousand mile motor trip in Europe. Celia Lovejoy chose a pair of small suitcases, one

just a plain box inside, the other a "fitted" dressing case out of which she took everything she could do without. Having had a "permanent wave" before sailing, out came curling lamp and tongs; also a portfolio and a room-taking folding arrangement that displayed some useless manicure implements.

In this case she carried toilet articles, nightgown, a wrapper of unlined dark brocade, bedroom slippers, an extra set of underclothes; plenty of stockings, and handkerchiefs. She added a small egg-shaped container with needles, thimble, white thread, black silk and beige-colored darning silk. Besides these "essentials" she had a semi-evening dress to change into, and a pair of satin slippers. This bag was the only one she had to open on an average night. In the second bag, she had additional underclothes, stockings, gloves, handkerchiefs and three dresses.

Donald Lovejoy had a small suitcase. Besides the few necessary toilet articles fitted to it, it contained a second suit of clothes to alternate with the suit he had on, three not bulky soft shirts, socks, handkerchiefs, and shoes.

As they were gone for eight months and their particular trip included visiting and staying in various watering places they each had a very big valise and she had also a small hat-box. But for weeks at a time these stayed untouched in the car—and they say they could have managed quite well with only the hat-box.

ON THE STEAMER

In the days when our great-grandparents went to Europe on a clipper ship carrying at most a score of voyagers and taking a month perhaps to make the crossing, those who sat day after day together, and evening after evening around the cabin lamp, became necessarily friendly; and in many instances not only for the duration of the voyage but for life. More often than not, those who had "endured the rigors" of the Atlantic together, joined forces in engaging the courier who was in those days indispensable, and set out on their Continental travels in company. Dashing to Europe and back was scarcely to be imagined, and travelers who had ventured such a distance, stayed at least a year or more. Also in those slower days of crawling across the earth's surface by post-chaise and diligence and horseback, travelers meeting in inns and elsewhere, fell

literally on each other's neck at the sound of an American accent! And each retailed to the other his news of home; to which was added the news of all whom they had encountered. It is also from these "traveling ancestors" that families inherit their Continental visiting lists. Friends they made in Europe, in turn gave letters of introduction to friends coming later to America. And to them again their American hosts sent letters by later American friends.

But to-day when going to Europe is of scarcely greater importance than going into another State, and when the passenger list numbers many hundreds, "making friends with strangers" is the last thing the great-grandchildren of those earlier travelers would think of.

It may be pretty accurately said that the faster and bigger the ship, the less likely one is to speak to strangers, and yet—as always—circumstances alter cases. Because the Worldlys, the Oldnames, the Eminent, —all those who are innately exclusive—never "pick up" acquaintances on shipboard, it does not follow that no fashionable and well-born people ever drift into acquaintanceship on European-American steamers of to-day, but they are at least not apt to do so. Many in fact take the ocean-crossing as a rest-cure and stay in their cabins the whole voyage. The Worldlys always have their meals served in their own "drawing-room" and have their deck chairs placed so that no one is very near them, and keep to themselves except when they invite friends of their own to play bridge or take dinner or lunch with them.

But because the Worldlys and the Eminent—and the Snobs—who copy them—stay in their cabins, sit in segregated chairs and speak to no one except the handful of their personal friends or acquaintances who happen to be on board, it does not follow that the Smiths, Joneses and Robinsons are not enlarging their acquaintance with every revolution of the screws. And if you happen to like to be talked to by strangers, and if they in turn like to talk to you, there is no rule against it.

DINING SALOON ETIQUETTE

Very fashionable people as a rule travel a great deal, which means that they are known very well to the head steward, who reserves a table, or they engage a table for themselves when

they get their tickets. Mr. and Mrs. Gilding for instance, if they know that friends of theirs are sailing on the same steamer, ask them to sit at their table and ask for a sufficiently large table on purpose. Or if they are traveling alone, they arrange to have one of the small tables for two, to themselves.

People of wide acquaintance in big cities are sure to find friends on board with whom they can arrange, if they choose, to sit on deck or in the dining saloon, but most people, unless really intimate friends are on board, sit wherever the head steward puts them. After a meal or two people always speak to those sitting next to them. None but the rudest snobs would sit through meal after meal without ever addressing a word to their table companions. Well-bred people are always courteous, but that does not mean that they establish lasting friendships with any strangers who happen to be placed next to them.

In crossing the Pacific, people are more generally friendly because the voyage is so much longer, and on the other long voyages, such as those to India and South Africa, the entire ship's company become almost as intimate as in the old clipper days.

THE TACTICS OF THE CLIMBER

There are certain constant travelers who, it is said, count on a European voyage to increase their social acquaintance by just so much each trip! Richan Vulga, for instance, has his same especial table every time he crosses, which is four times a year! Walking through a "steamer train" he sees a "celebrity," a brilliant, let us say, but unworldly man. Vulga annexes him by saying, casually, "Have you a seat at table? Better sit with me, I always have the table by the door; it is easy to get in and out." The celebrity accepts, since there is no evidence that he is to be "featured," and the chances are that he remains unconscious to the end of time that he served as a decoy. Boarding the steamer, Vulga sees the Lovejoys, and pounces: "You must sit at my table! Celebrity and I are crossing together—he is the most delightful man! I want you to sit next to him." They think Celebrity sounds very interesting; so, not having engaged a table for themselves, they say they will be delighted. On the deck, the Smartlingtons appear and ask the Lovejoys to sit with them. Vulga, who is standing by (he is always standing by) breaks in even without an introduction

and says: "Mr. and Mrs. Lovejoy and Celebrity are sitting at my table, won't you sit with me also?" If the Smartlingtons protest they have a table, he is generally insistent and momentarily overpowering enough to make them join forces with him. As the Smartlingtons particularly want to sit next to the Lovejoys and also like the idea of meeting Celebrity, it ends in Vulga's table being a collection of fashionables whom he could not possibly have gotten together without just such a maneuver.

The question of what he gets out of it is puzzling since with each hour the really well-bred people dislike him more and more intensely, and at the end of a day or so, at least the women of his table's company are all eating on deck to avoid him. Perhaps there is some recompense that does not appear on the surface, but to the casual observer the satisfaction of telling others that the Smartlingtons, Lovejoys and Wellborns sat at his table would scarcely seem worth the effort.

THOSE ACQUISITIVE OF ACQUAINTANCE

There is another type of steamer passenger and hotel guest who may, or may not, be a climber. This one searches out potential acquaintances on the passenger list and hotel register with the avidity of a bird searching for worms. You have scarcely found your own stateroom and had your deck chair placed, when one of them swoops upon you: "I don't know whether you remember me? I met you ten years ago at Countess della Robbia's in Florence." Your memory being woefully incomplete, there is nothing for you to say except, "How do you do!" If a few minutes of conversation, which should be sufficient, prove her to be a lady, you talk to her now and again throughout the voyage, and may end by liking her very much. If, however, her personality is antipathetic you become engrossed in your book or conversation with another when she approaches. Often these over-friendly people are grasping, calculating and objectionable, but sometimes like Ricki Ticki Tavi they are merely obsessed with a mania to run about and see what is going on in the world.

For instance, Miss Chatterly is one of the best-bred, best-informed, most kind-hearted ladies imaginable. But her mania for people cannot fail on occasions to put her in a position to

be snubbed—never seriously because she is too obviously a lady for that. But to see her trotting along the deck and then darting upon a helpless reclining figure, is at least an illustration of the way some people make friends. It can't be done, of course, unless you have once known the person you are addressing, or unless you have a friend in common who, though absent, can serve in making the introduction.

As said in "Introductions," introducing oneself is often perfectly correct. If you, sharing Miss Chatterly's love of people, find yourself on a steamer with the intimate friend of a member of your family, you may very properly go up and say, "I am going to speak to you because I am Celia Lovejoy's cousin—I am Mrs. Brown." And Mrs. Norman, who very much likes Celia Lovejoy, says cordially, "I am so glad you spoke to me, do sit down, won't you?" But to have your next chair neighbor on deck insist on talking to you, if you don't want to be talked to, is very annoying, and it is bad form for her to do so. If you are sitting hour after hour doing nothing but idly looking in front of you, your neighbor might address a few remarks to you, and if you receive them with any degree of enthusiasm, your response may be translated into a willingness to talk. But if you answer in the merest monosyllables, it should be taken to mean that you prefer to be left to your own diversions.

Even if you are agreeable, your neighbor should show tact in not speaking to you when you are reading or writing, or show no inclination for conversation. The point is really that no one must do anything to interfere with the enjoyment of another. Whoever is making the advance, whether your neighbor or yourself, it must never be more than tentative; if not at least met halfway, it must be withdrawn at once. That is really the only rule there is. It should merely be granted that those who do not care to meet others have just as much right to their seclusion as those who delight in others have a right to be delighted—as long as that delight is unmistakably mutual.

STEAMER TIPS

Each individual first class passenger, occupying an average room, now as always, gives ten shillings (\$2.50) to the room steward or stewardess, ten shillings to the dining-room steward, ten shillings to the deck steward, ten shillings to the lounge

steward. Your tip to the head steward and to one of the chefs depends on whether they have done anything especial for you. If not, you do not tip them. If you are a bad sailor and have been taking your meals in your room, you give twenty shillings (\$5.00) at least to the stewardess (or steward, if you are a man). Or if you have eaten your meals on deck, you give twenty shillings to the deck steward, and ten to his assistant, and you give five to the bath steward. To any steward who takes pains to please you, you show by your manner in thanking him that you appreciate his efforts, as well as by giving him a somewhat more generous tip when you leave the ship.

The shilling standard, by the way, is purely theoretical, as you will easily discover if, instead of American currency, you offer actual shillings in its place.

If you like your bath at a certain hour, you would do well to ask your bath steward to put your name down for it as soon as you go on board—unless you have a private bath of your own—since the last persons to speak get the inconvenient hours—naturally. To many the daily salt bath is the most delightful feature of the trip. The water is always wonderfully clear and the towels as well as the room dry and heated.

If you have been ill on the voyage, some ship's doctors send in a bill; others do not. In the latter case you are not actually obliged to give them anything, but the generously inclined put the amount of an average fee in an envelope and leave it for the doctor at the purser's office.

DRESS ON THE STEAMER

On the *de luxe* steamers nearly everyone dresses for dinner; some actually in ball dresses, which is in worst possible taste, and, like all overdressing in public places, indicates that they have no other place to show their finery. In the *à la carte* restaurant, which is a feature of the *de luxe* steamer of size, fashionable women wear semi-dinner dresses, but in the regular dining saloon they wear ordinary house dresses with or without hats. Some smart men on the ordinary steamers put on a dark sack suit for dinner after wearing country clothes all day, but in the *de luxe* restaurant they usually wear dinner coats. No gentleman wears a tail-coat on shipboard under any circumstances whatsoever.

FIT AND MISFIT AMERICANS

Just as one discordant note makes more impression than all the others that are correctly played in an entire symphony, so does a discordant incident stand out and dominate a hundred others that are above criticism, and therefore unnoticed.

In every country of Europe and Asia are Americans who combine the brilliancy which none can deny is the birthright of the newer world, with the cultivation and good breeding of the old. These Americans of the best type go all over the world, fitting in so perfectly with their background that not even the inhabitants notice they are strangers; in other words, they achieve the highest accomplishment possible.

But in contrast to these, the numberless discordant ones are only too familiar; one sees them swarming over Europe in bunches, sometimes in hordes, on regular professionally run tours. This, of course, does not mean that all personally conducted tourists are anything like them. The objectionables are loud of voice, loud in manner; they always attract as much attention as possible to themselves, and on all occasions wave American flags.

The American flag is, we believe, the most wonderful emblem in the whole world, and ours the most glorious country; and at a parade or on an especial day when other people are waving flags, then let us wave ours by all means—but not otherwise. It does not dignify our flag to make it an object of ridicule to others, and that is exactly the result of the ceaseless waving of it for no reason whatever by a group of people who talk at the top of their voices, who deliberately assume that the atmosphere belongs to them, and who behave like noisy, untrained savages trying to “show off.” In hotels, on excursions, steamers and trains, they insist on talking to everyone, whether everyone wants to talk or not. They are “all over the place”—there is no other way to express it—and they allow privacy to no one if they can help it.

Many travel-wise, cultivated Americans on railroad trains in Europe never by any chance speak English or carry English books, because they are trying to protect themselves against the other type of American who allows no one in the same com-

partment to escape unceasing conversation. The only way to avoid unwelcome importunities is literally to take refuge in assuming another nationality.

Strangely enough, these irrepressibles are seldom encountered at home; they seem to develop on the steamer and burst into full bloom only on the beaten tourist trails—which is a pity, because if they only developed at home instead, we might be intensely annoyed but at least we should not be mortified before our own citizens about other fellow-citizens. But to a sensitive American it is far from pleasant to have the country he loves represented by a tableful of vulgarians noisily attracting the attention of a whole dining-room, and to have a European say mockingly, “Ah, and those are your compatriots? *Mes compliments!*”

Some years ago, a Russian grand duke sitting next to Mrs. Oldname at a luncheon in a Monte Carlo restaurant, said to her:

“Your country puzzles me! How can it be possible that it holds without explosion such antagonistic types as the many charming Americans we are constantly meeting, and at the same time—” looking at a group who were actually *singing* and beating time on their glasses with knives and forks—“those!”

A French officer’s comment to an American officer with whom he was talking in a club in Paris, quite unconsciously tells the same tale:

“You are *liaison* officer, I suppose, with the Americans? But may I be permitted to ask why you wear their uniform?”

The other smiled: “I am an American!”

“You an American? Impossible! Why, you speak French like a Parisian, you have the manner of a great gentleman!”—*un grand seigneur*—which would indicate that the average American does not speak perfect French nor have beautiful manners. There is much excuse for not speaking foreign languages, but there is no excuse whatever for having offensive manners and riding rough-shod over people who own the land—not we, who seem to think we do.

As for “souvenir hunters,” perhaps they can explain wherein their pilfering of another’s property differs from petty thieving—a distinction which the owner can scarcely be expected to understand. Those who write their names, defacing objects of

beauty with their vainglorious smudges and scribblings, are scarcely less culpable.

In France, in Spain, in Italy, grace or politeness of manner is as essential to merest decency as being clothed. In the hotels that are "used to us" (something of a commentary!) our lack of politeness is tolerated; but don't think for a moment it is not paid for! The officer referred to above, who had had the advantage of summer after summer spent in Europe as a boy, was charged just about half what another must pay who has "the rudeness of a savage."

But good manners are good manners everywhere, except that in Latin and Asiatic countries we must, as it seems to us, exaggerate politeness. We must, in France and Italy, bow smilingly; we must, in Spain and the East, bow gravely; but in any event, it is necessary everywhere, except under the American and British flags, to *bow*—though your bow is often little more than a slight inclination of the head, and a smile—and to show some ceremony in addressing people.

When you go into a shop in France or Italy, you must smile and bow and say, "Good morning, madame," or "Good evening, monsieur," and "Until we meet again," when you leave. If you can't say "Au revoir," say "Good afternoon" in English, but at all events say *something* in a polite tone of voice, which is much more important than the words themselves. To be civilly polite is not difficult—it is merely a matter of remembering. To fail to say "Good morning" to a *concierge*, a chambermaid, or a small tradesman in France, treating him (or her) as though he did not exist, is not evidence of your grandeur but of your ignorance. A French duchess would not *think* of entering the littlest store without saying, "Good morning, madame," to its proprietress, and if she is known to her at all, without making enquiries concerning the health of the various members of her family. Nor would she fail to say, "Good morning, Auguste," or "Marie," to her own servants.

EUROPE'S UNFLATTERING OPINION OF US

For years we Americans have swarmed over the face of the world, taking it for granted that the earth's surface belongs to us because we can pay for it, and it is rather worse than ever since the war, when the advantages of exchange and the extraor-

dinary prosperity of our country cannot but add bitterness to irritation.

And yet there are many who are highly indignant when told that, as a type, we are not at all admired abroad. Instead of being indignant, how much simpler and better it would be to make ourselves admirable, especially since it is those who most lack cultivation who are most indignant. The very well-bred may be mortified and abashed, but they can't be indignant except with their fellow countrymen who by their shocking behavior make Europe's criticism just.

Understanding of, and kind-hearted consideration for the feelings of others are the basic attributes of good manners. Without observation, understanding is impossible—even in our own country where the attitude of our neighbors is much the same as our own. It is not hard to appreciate, therefore, that to understand the point of view of people entirely foreign to ourselves, requires intuitive perception as well as cultivation in a very high degree.

AMERICANS IN EUROPEAN SOCIETY

It is only in musical comedy that one can go into a strange city and be picked out of the crowd and invited to the tables of the high of the land, because one looks as though one might be agreeable! To see anything of society in the actual world it is necessary to have friends, either Americans living or "stationed" or married abroad; or to take letters of introduction. Taking letters of introduction should never be done carelessly, because of the obligation that they impose. But to go to a strange country and see nothing of its social life, is like a blind person's going to the theater, and the only way a stranger can know people is through the letters he brings.

Under ordinary circumstances no knowledge whatsoever beyond the social amenities the world over is necessary. A dinner abroad is exactly the same as one here. You enter a room, you bow, you shake hands, you say, "How do you do." You sit at table, you talk of impersonal things, say "Good-by" and "Thank you" to your hostess, and you leave.

The matter of addressing people of title correctly is of little importance. The beautiful Lady Oldworld (who was Alice Town) was asked one day by a fellow countryman, what she

called this person of title and that one, and she replied: "I'm not sure that I know! Why should I call them at all?" which was a perfectly sensible answer. One rarely says anything but "you" to the person spoken to; and it might be an excellent thing not to know how to speak about people with titles, as it would at least prevent all those who cannot resist exploiting their acquaintance with persons of title, from mentioning them.

Having gone into the subject thus far, however, it may be added that if at a dinner you are put next to a Duke, if it is necessary to call him anything except "you," you would say "Duke." Unless you are waiting on the table instead of sitting at it, you would not say, "Your Grace" and not even *then* "My Lord Duke." Neither, unless you are a valet or a chambermaid, would you say "Your Lordship" to an Earl! If you are a lady, you call him "Lord Arlington." If you are a man, and you know him really well, you call him "Arlington." To a knight you say, "Sir Arthur," which sounds familiar, but there is nothing else you can call him.

In England a stranger is not supposed to introduce any one, so that titles of address are not necessary then either; but if you happen to be the hostess, and French or American guests are present, who like introductions, you introduce Sir Arthur Dryden to the Duke and Duchess of Overthere, or to Prince and Princess Capri. In talking to her, the latter would be called "Princess" and her husband "Prince." For the benefit of those who have occasion to address or introduce or write to persons of title, detailed directions will be found in the table inserted between pages 496 and 497.

PRESENTATION AT COURT

Frequently American men are presented at the British Court at levees held by the King for the purpose. Such men are of course distinguished citizens who have been in some branch of public service, or who have contributed something to art, science, history or progress.

An American lady to be eligible for presentation at a foreign Court should be either the wife or daughter of a distinguished American citizen or be herself notable in some branch of learning or accomplishment.

It is absolutely necessary that such a candidate take letters of

introduction to the American Ambassador,* or Minister if in a country where we have a Legation instead of an Embassy. She would enclose her letters in a note to the wife of the Ambassador, asking that her name be put on the list for presentation. The propriety of this request is a very difficult subject to advise upon, in that it is better that the suggestion come from the Ambassador rather than from oneself. It is, however, perfectly permissible for one whose presentation is appropriate, but who may perhaps not know the Ambassador or his wife personally, to do as suggested above. It must also be remembered that rarely more than three or perhaps five persons are presented at any one time, so that the difficulty of obtaining a place on the list is obvious.

An American lady is presented by the wife of the American Ambassador (or the wife of the American Minister) or by the wife of the *Chargé d’Affaires* if the Ambassador has no wife; or occasionally by the *Doyenne* of the diplomatic corps at the request of the American Embassy.

It would be futile to attempt giving details of full court dress or especial details of etiquette, as these vary not alone with countries, but with time! If you are about to be presented, you will surely be told all that is necessary by the person presenting you. These details, after all, merely comprise the exact length of train or other particulars of dress, the hour you are to be at such and such a door, where you are to stand, and how many curtsies or bows you are to make. In all other and essential particulars you behave as you would in any and every circumstance of formality. In general outline, however, it would be safe to say that on the day of the ceremony you drive to the Palace at a specified hour, wearing specified clothes and carrying your card of invitation in your hand. Your wraps are left in the motor-car—it is to be hoped you don’t easily take cold. You enter the Palace quickly, however, and are shown into a room which may be quite warm, though with a door constantly opening on draughty corridors, more than likely not. At all

* In South America alone, where out of courtesy to those who also consider themselves “Americans,” the Embassies and Legations of our country are known as those of The United States of America. But in all other countries of the world we are known simply as “Americans”—it is the only name we have. We are not United Staters or United Statians—there is not even a word to apply to us! To speak of the American Minister to this country or that, and of the American Embassy in Paris for instance, is entirely correct.

events you wait, and *wait* and WAIT! until at last you are admitted to the Audience Chamber, where you approach the receiving Royalties; you curtsy deeply before them and then back out.

Or else—exactly as at the White House in Washington—you stand on an assigned spot while the King or Queen or both make the tour of those waiting, who curtsy (or bow) deeply at their approach and again at their withdrawal.

If you are spoken to at length, you answer as under any other circumstances, exactly as a polite child answers his elders. You do not speak unless spoken to. If your answer is long you need say nothing except the answer; if short, you add “Sir” to the King and “Ma’am” to the Queen. This seemingly democratic title is as a matter of fact the correct one for all royalty. “Yes, Sir.” “Very much indeed, Ma’am.” “I think so, Ma’am.” And remember that this title is not pronounced madam or madame, but “*mam*”!

FOREIGN LANGUAGES

In the Latin countries, graceful facility of speech is an object of life-long cultivation—and no one is considered an educated person who cannot speak several languages well. Those who speak many fluently, by the way, are seldom those who constantly interlard their own tongue with words from another.

Not to understand any foreign languages is a decided handicap in European society, where conversation is very apt to turn polyglot, beginning in one tongue and going on in a second and ending in a third. So that one who knows only English is often in the position of a deaf person, even though Europeans are invariably polite and never let a conversation run long in a language which all those present do not understand. It might easily happen that a French lady and an American, neither understanding the tongue of the other, meet at the house of an Italian, where there is also an Italian monolingualist, so that the hostess has to talk in three languages at once.

It is unreasonable to expect the average American to be a linguist; we are too far removed from foreign countries. As a matter of fact, if you would make yourself agreeable, it is much better—unless your facility was acquired as a child, or you have a talent amounting to genius for accent and construction—

or unless you are with some one who does not understand a word, to make it a rule when you lunch or dine with Europeans to talk English, since all Latins acutely suffer at hearing their language distorted. English, on the other hand, is not beautiful in sound to the foreign ear; it is a series of esses and shushes, lumped with consonants like an iron-wheeled cart bumping over a cobble-stoned street. The Latin's accent in English is annoying even to us at times, but the English accent in French, Italian or Spanish is murderous! Furthermore, the Latin passionately loves his language in the way the Westerner loves his city; he simply cannot endure to have it abused, and execrates the person who does so. And, proportionately, he loves the few who prove they share his love by speaking it creditably.

TO IMPROVE YOUR ACCENT

If you want to improve your accent, nothing can so help you as going to the theater abroad until your ears literally absorb the sounds! All people are imitative. There are few who do not gradually lose the purity of a good foreign accent when long away from Europe, and all speak more fluently when their ears become accustomed to the sound.

The theater is not only the best possible place to hear correctly enunciated speech, but a play of contemporary life is equally valuable as a study in manners. There is also a suavity of grace in the way Europeans bow and stand and sit, and in the way they speak, that is unconsciously imitated. These "manners" need not—in fact, should not—be gushing or mincing, but you gradually perceive that jerking ramrod motions and stalking into a drawing-room like a grenadier are less impressive than awkward.

THE SPOILED AMERICAN GIRL

The subject of American manners, as they appear to Europeans, cannot be dismissed without comment on a reprehensible type of American girl who flourishes on shipboard, on tours, and in public places generally—but most particularly in the large and expensive hotels of Continental resorts.

If she and her family have a "home," they are never in it, and if they have any object in life other than letting her follow her own unhampered inclinations, it is not apparent to the ordi-

nary observer. Such a girl is always overdressed; she wears every fashion in its extremest exaggeration, she sparkles with jewelry and reeks of scent, she switches herself this way and that, and is always posing in public view and playing to the public gallery. She generally has a small brother who refuses to go to bed at night, or to stop making the piazza chairs into a train of cars, or to use the public halls as a skating rink. When he is not making a noise, he is eating. And his "elegant" sister looks upon him with disdain.

Sister, meanwhile, painted like a poster, jingling with beads and bangles and earrings, leans on or against whatever happens to be convenient, flirting with any casual stranger who comes along. She invariably goes to her meals alone—evidently thinking her parents should be kept apart from her. She is never away from the casino abroad, or from the hotel lobby in America. She is nearly always alone, and the book she is perpetually reading is always open at the same page, and she is sure to look up as you pass. She is very ready to be "picked up" and to confide her life's history, past, present and future, to any stranger, especially a young one of the opposite sex. She is rude only to her mother and father. She is also—we know, but Europe doesn't—a perfectly "good" girl. Her lack of etiquette is shocking, but her morals are above reproach. She does not even mean to be rude to her parents, and she has no idea that the things she does are exactly those which condemn her in the opinion of strangers. If she were constantly with, and obviously devoted to her mother, she would make an infinitely better impression, both as to good form and as to heart, than by segregating herself so that she can be joined by any haphazard youth who strolls into view, and thereby cheapening not only herself but the name of the American girl in general.

Curiously enough, if she marries in Europe, she is apt to "settle down" and become an altogether admirable example of American-European womanhood, because she is sound fruit at heart—merely wrapped in tawdry gilt paper trimming by her adoring but ignorantly unwise parents who, in their effort to show her off, disguise the very qualities which should have been accentuated. Europeans do not expect the American heiress to have many assets other than gold and her national trait of adaptability, with which they hope to make her "presentable" in time.

LADIES TRAVELING ALONE IN EUROPE

Europeans cannot possibly understand how any lady of social position can be without a maid. In their opinion a "lady" who has not enough money to travel properly with her maid should stay at home. A lady traveling alone, therefore, has this trifling handicap—or possibly advantage—to start with. And one who has the temerity to attempt traveling all by herself has undoubtedly the ability to see it through. She need merely behave with quietness and dignity and she can go from one end of the world to the other without molestation or even difficulty—especially if she is anything of a linguist.

In going from one place to another, it is wiser to write as long as possible ahead for accommodations—possibly giving the name of the one (if any) who recommended the hotel. But in going far off into Asia or other "difficult" countries, she would better join friends or at least a personally conducted tour, unless she has the mettle of a Burton or a—"modern."

MOTORING IN EUROPE

Motoring in Europe is perfectly feasible and easy. A number of transatlantic steamers have special accommodations for cars. So that instead of having to be crated as heretofore, your car is simply driven to the dock, and the steamship company puts it on board. Furthermore, the company attends to every necessary detail, including your *triptych*, driving license and permits for whichever countries you intend to motor through and for each frontier you intend to cross. Upon arrival at your port of debarkation, therefore, your car is immediately handed over to you, filled with gasoline and oil, and with its permits all in order, so that you have not a thing to do but get in it and drive away. In going from one country to another you have merely to show your passports at the border, have your permits *viséd*, and again drive on! All necessary information can be had from the steamship agents, or at any of the automobile clubs.

Garage charges are reasonable, but gasoline is high. Roads are beautiful, and traveling—once you have your car—is much cheaper than by train.

Once off the beaten track, a tourist who has not a working knowledge of the language of the country he is driving through, is at a disadvantage, but plenty of people constantly do it, so it is at least not insurmountable. With English you can go to most places—with English and French nearly everywhere. The Michelin guide shows you, in a little drawing, exactly the type of hotels you will find in each approaching town and the price of accommodation, so that you can choose your own stopping places accordingly.

“And etiquette?” you ask. There is no etiquette of motoring that differs from all other etiquette. Except of course not to deface buildings and objects of beauty by writing your name or chipping off bits for souvenirs. In Europe, no less than at home, there are countless objectionables who picnic along the road and leave their old papers and food all over everywhere. For that matter, any one who shoves himself forward in any situation in life, he who pushes past, bumping into and walking over people in order to get a first seat on a train, or to be the first off a boat, any one who pushes himself out of his turn, or takes more than his share, anywhere or of anything, is precisely the sort of animal that—grunts.

ON A CONTINENTAL TRAIN

Europeans usually prefer to ride backwards, and as an American prefers to face the engine, it works out beautifully. It is not etiquette to talk with fellow passengers, in fact it is very middle-class. If you are in a smoking carriage (all European carriages are smoking unless marked “Ladies Alone” or “No Smoking”) and ladies are present, it is polite to ask if you may smoke. Language is not necessary, as you need merely to look at your cigar and bow with an interrogatory expression, whereupon your fellow passengers bow assent and you smoke.

THE PERFECT TRAVELER

One might say the perfect traveler is one whose digestion is perfect, whose disposition is cheerful, who can be enthusiastic under the most discouraging circumstances, to whom discomfort is of no moment, and who possesses at least a sense of the ridiculous, if not a real sense of humor! The perfect traveler,

furthermore, is one who possesses the virtue of punctuality; one who has not forgotten something at the last minute, and whose bags are all packed and down at the hour for the start. Those who fuss and flurry about being ready, or those whose disposition is easily upset or who are inclined to be mulish, should not travel—unless they go alone. Nothing can spoil a journey more than some one who is easily put out of temper and who always wants to do something the others do not. Whether traveling with your family or with comparative strangers, you must realize that your personal likes and dislikes have at least on occasion to be subordinated to the likes and dislikes of others; nor can you always be comfortable, or have good weather, or make perfect connections, or find everything to your personal satisfaction; and you only add to your own discomfort and chagrin, as well as to the discomfort of everyone else, by refusing to be philosophical. Those who are bad sailors should not go on yachting parties; they are always abjectly wretched, and are of no use to themselves or any one else. Those who hate walking should not start out on a tramp that is much too far for them and expect others to turn back when they get tired. They need not “start” to begin with, but having once started, they must see it through.

There is no greater test of a man’s—or a woman’s—“wearing” qualities than traveling with him. He who is always keen and ready for anything, delighted with every amusing incident, willing to overlook shortcomings, and apparently oblivious of discomfort, is, needless to say, the one first included on the next trip.

CHAPTER XLII

GROWTH OF GOOD TASTE IN AMERICA

Good taste or bad is revealed in everything we are, do, or have. Our speech, manners, dress, and household goods—and even our friends—are evidences of the quality of our taste, and all these have been the subject of this book. Rules of etiquette are nothing more than sign-posts by which we are guided to the goal of good taste.

Whether we Americans are drifting toward or from finer perceptions, both mental and spiritual, is too profound a subject to be taken up except on a broader scope than that of the present volume. Yet it is a commonplace remark that older people invariably feel that the younger generation is speeding swiftly on the road to perdition. But whether the present younger generation is really any nearer to that frightful end than any previous one, is a question that we, of the present older generation, are scarcely qualified to answer. To be sure, manners seem to have grown lax, and many of the amenities apparently have vanished. But do these things merely seem so to us because young men of fashion do not pay party calls nowadays and the young woman of fashion is self-reliant and independent? It is difficult to maintain that youth to-day is so very different from what it has been in other periods of the country's history, especially as the "irresponsibility," the "heartlessness" and "carelessness" of youth are charges of a too suspiciously bromidic flavor to carry conviction.

The present generation is at least ahead of some of its "very proper" predecessors in that even in this day when prohibition laws have taken the place of clay pipes and glass balls as objects to be broken, weddings do not have to be set for noon because a bridegroom's sobriety is not to be counted on later in the day! It scarcely indicates degeneration that young women and men of today insist upon their right to see life as it really is, and neither

as a chamber of horrors filled with non-existent bugaboos, nor as an artificial flower garden, in which all real pitfalls are prettily papered over, like the hoops circus riders jump through.

It is more than likely that modern youth is fearlessly, and with quite clearly formed purpose, blazing a new trail toward a definite goal. And the chances are that the new trail will be a shorter and a better one than the unnecessary windings of the old. A mistake which we who were trained to conform to pattern are very apt to make, is to be afraid of everything which is not of conventional design, and because morals and manners have always been combined in our ethical pattern, we cannot disassociate careless manners from lax morals.

Morals, however, are like the human form—any deviation from standard anatomy is deformity. Manners are like clothes, and those mirroring the fashions of to-day are necessarily short and scant and—*bobbed!*

But that we wear very few clothes is not a symptom of decadence. There have always been recurring cycles of undress, followed by muffling from shoe-soles to chin. We have not yet reached the undress of Pauline Bonaparte, so the muffling period may not be due!

However, leaving out the mooted question whether etiquette may not soon be a subject for an obituary rather than a guide-book, one thing is certain: we have advanced prodigiously in esthetic taste.

Never in the recollection of any one now living has it been so easy to surround oneself with lovely belongings. Each year's achievement seems to stride beyond that of the year before in producing woodwork, ironwork, glass, stone, print, paint and textile that is lovelier and lovelier. One cannot go into the shops or pass their windows on the streets without being impressed with the ever-growing taste of their display. Nor can one look into the magazines devoted to gardens and houses and house-furnishings and fail to appreciate the increasing wealth of the beautiful in environment.

That such exquisite "best" as America possessed in her Colonial houses and gardens and furnishings should ever have been discarded for the atrocities of the period after the Civil War, is comparable to nothing but Titania's Midsummer Night's Dream madness that made her believe an ass's features beautiful.

Happily, however, since we never do things by halves, we are studying and cultivating and buying and making, and trying to forget and overcome that misalliance of our beautiful Colonial ancestress with the dark-wooded, plush-draped, jig-sawed upstart of vulgarity and ignorance. In another country her type would be lost in his, forever! But in a country that thinks nothing of changing a three-storied town into a sky-soaring metropolis almost overnight, why should one even pause to comment on the fact that good taste is pouring over our land as fast as periodicals, books and manufacturers can take it? Three thousand miles east and west, two thousand miles north and south, charming houses, enchanting gardens, beautiful cities have sprung up seemingly in a single day; cultivated people, created in thousands upon thousands of instances in the short span of one generation. Certain great houses abroad have consummate quality, it is true, but for everyone of these there are a thousand that are mediocre, even offensive. In our own country beautiful houses and appointments flourish like field flowers in summer; not merely in the occasional gardens of the very rich, but everywhere.

And all this means—what? Merely one more incident added to the many great facts that prove us a wonderful nation. (But this is an aside merely, and not to be talked about to any one except just ourselves!) At the same time it is no idle boast that the world is at present looking toward America; and whatever we become is bound to lower or raise the standards of life. The other countries are old, we are youth personified! We have all youth's glorious beauty and strength and vitality and courage. If we can keep these attributes and add finish and understanding and perfect taste in living and thinking, we need not dwell on the Golden Age that is past, but believe in the Golden Age that is sure to be.

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"For the very reason that it gives facts and views to the great 'common herd,' unlike former tomes of etiquette which have revolved too near-exclusively about customs of other lands or forbidding social circles without the ken of the average man or woman . . . the book is invaluable to the average thinking man or woman who wishes to live to-day's life in as polished and near-conventional a manner as possible."—*Plain Dealer*, Cleveland, Ohio.

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"Mrs. Post's guide to the best social usage stands out in any group of similar books by reason of its authority, its clarity, its breadth or scope, and its infinite attention to detail. No matter what one wishes to know about any form of social contact, it is sure to be covered in this book. Those familiar with the earlier editions of 'Etiquette' will find in this latest edition, which has just been issued, much new material in the text, and notable additions to the already excellent photographic illustrations."—*Public Ledger*, Philadelphia, Pa.